

5-4-1967

The Wellesley News (05-04-1967)

Wellesley College

Follow this and additional works at: <http://repository.wellesley.edu/wcnews>

Recommended Citation

Wellesley College, "The Wellesley News (05-04-1967)" (1967). *The Wellesley News (1949-)*. Book 104.
<http://repository.wellesley.edu/wcnews/104>

This Book is brought to you for free and open access by the Archives at Wellesley College Digital Scholarship and Archive. It has been accepted for inclusion in The Wellesley News (1949-) by an authorized administrator of Wellesley College Digital Scholarship and Archive. For more information, please contact ir@wellesley.edu.

College Supports Drug Law

by Susan Sprau '68

"We are against possession, distribution, and use of illegal drugs. In other words, we are on the side of the law," Miss Ruth M. Adams, College president, told *News* in an interview last week when asked for a clarification of her March 21 Senate pronouncement on drugs.

Miss Adams explained that the chairman of the Board of Trustees approved the statement explicitly forbidding the possession, use, and distribution of illegal drugs for publication in the 1967-68 *Grey Book*. Violation of the statement will provide grounds for a student's dismissal from the College.

Drug Use Minimal

She stressed that the College did not make the statement "because a drug problem exists at Wellesley." She considers that "the incidence (of drug use) at Wellesley is very minimal."

"Marijuana, LSD, and heroin" were listed by Miss Adams as examples of the illegal drugs covered by the College statement. When questioned about the U.S. law's inclusion of marijuana with LSD, heroin, and other narcotics, she said that personal observations of drug users had convinced her of pot's deleterious effects. She stated that she is against changing the U.S. laws which make possession,

use, and distribution of marijuana illegal.

In response to questions raised at the March Senate meeting, Miss Adams indicated that the statement covered off-campus as well as on-campus student activities.

Although the statement does not specifically include faculty or other members of the College community, Miss Adams agreed that the moral turpitude clause in the *Articles of Government* could be interpreted as a similar statement covering faculty use of illegal drugs.

Fair Treatment

She readily admitted the existence of many difficulties which make a statement on drugs nearly impossible to enforce. She emphasized that all students accused of using illegal drugs would receive fair judicial treatment, and that no student would be considered a violator without "proof or admission." She added that the College must always report violators of U.S. laws to the local police, who will in turn report them to the FBI.

Finally, Miss Adams emphasized that the phrase "grounds for dismissal" should not be equated with "automatic dismissal" from the College regardless of qualifying circumstances. "All disciplinary problems must always be treated as individual cases," she said.



'67 and the Arts happened at Jewett last weekend. Laura Grosch participated by painting herself and others. photo by Diane Edwards '70

Student Group Sells Viet Nam Literature; Administrators Insist They Move Indoors

by Anne Martin, Susan Sprau, and Tracy Thompson, all '68

Wednesday, April 26—a warm, sunny spring day. Members of the Viet Nam Study Group manned a card table in front of Green Hall, selling a variety of literature on the Viet Nam war. Business was proceeding as normal when the administrative vice president appeared on the scene, intent on purchasing Tree Day tickets. One catch—Tree Day tickets were not being sold. The students were quickly asked to pack up their books and withdraw to the El Table.

The group was selling the literature (both pro-and anti-war) on a non-profit basis, aiming to make educational materials concerning U.S. involvement in Viet Nam readily available to the College community. After a spot-check of walking patterns about the campus, they had decided that their table would catch the eye of more students and faculty if it were placed in the Academic Quad, where the Tree Day ticket table had stood, rather than inside a building. They therefore set up their display, but without first obtaining administrative permission.

Written Response

This brief interlude occasioned a volley of correspondence between the group members and the administration. Several College officials were displeased with such public display of the table and its contents, and asked that it be moved to Billings. The Group replied that such an out-of-the-way location was tantamount to bankruptcy. At last, a temporary sales location in the El Table was agreed upon.

Then on May 1 the College issued a statement of policy concerning the location of the Viet Nam table, as well as similar educational tables in the future. (See letter p. 2). Citing the aesthetic dignity of the campus and the threat of outside commercial sales proliferating on campus as reasons behind their reaction to the table's original position, they designated both Billings and the ground floor lobby of Founders as official table sites, and hinted at a better future

location if the El Table is remodeled this summer.

Rights Violated

The Viet Nam Study Group has responded to this statement, questioning the logic of the aesthetics argument, drawing a line between student and outside commercial interests, and redefining the issue as one of free speech.

In a letter to members of the administration they stated, "Any attempt on the part of the administration to restrict the dissemination of educational material on this campus is a violation of the right to free speech and is a grave disservice to the Wellesley academic community." The issue, they contend, revolves around the purpose of an education, which they feel to be "discussion and questioning, not 'dignity.'"

Alternate Plan

The group has advanced a four-point plan designed to encourage and facilitate further student ventures along the lines of their table. They have proposed that: "1. a ten foot table be made available to student organizations who will sign up in advance for the use of the table. This table can be used to sell or distribute educational material and to publicize any educational events. This table can be placed anywhere on campus where it does not constitute a dangerous obstruction or interfere with classes; 2. if student organizations plan to use this table to make a profit they must obtain permission through SOFC; 3. if student organizations plan to use this table for non-profit purposes they need only sign up for the table at the designated place; 4. any change in the regulations concerning this table or any disputes should be handled through college government."

Official response to these proposals, and to a petition circulated by the Group requesting that a special meeting of Senate be called to consider the situation has yet to be made public. However, this morning, members of the Viet Nam Study group were to meet with the administration in the hopes of resolving the issue.

WELLESLEY NEWS

Vol. LX

MAY 4, 1967

No. 24

Departing Faculty Members Express Concern; Question Professionalism, Research, Flexibility

by Susan Foster, Wendy Moonan, Tracy Thompson, and Wendy Wyse, all '68

"Wellesley is not an intellectually exciting place," one professor said recently when asked by *News* why he was leaving Wellesley next year. Like the other seven faculty members *News* interviewed, he voiced his deep concern about the position of the faculty member of Wellesley in the areas of research, and professionalism, flexibility in changing a department's courses, and rigidity in hiring and firing procedures.

News interviewed eight professors not returning to Wellesley next year, including Leo Bersani, associate professor of French; Thomas R. Blackburn, assistant professor of chemistry; John A. Coleman, assistant professor of Spanish; Anthony A. D'Amato, instructor in political science; Daniel Horowitz, instructor in history; Mrs. Rosalind E. Krauss, instructor in art and acting director of the museum; Miss Adele Spitzer, assistant professor of philosophy; and Michael D. Zeiler, assistant professor of psychology.

Over half of the professors interviewed were concerned with the lack of professionalism among their fellow faculty members. Few professors are deeply involved in research, they charged, nor are they interested in discussing topics of current dispute within their fields in such meetings, elsewhere common, as faculty seminars.

Publish and Perish

Faculty must now restrict themselves exclusively to teaching at Wellesley, due to the recent notice circulated to all faculty by department chairmen; it prohibits moonlighting. While possibly harmful to the quality of teaching, moonlighting in areas of research can be beneficial to the students

as well as the faculty, some felt. As one professor put it, "Students here are being cheated by being taught out-of-date material. Publishing forces you to keep up-to-date. The excitement of research would carry over to the classroom and not detract from the quality of teaching."

However, though students may benefit, publishing does not seem to be a significant factor to departments in awarding tenure, according to some. As one speculated, the rule of thumb seems to be "publish and perish!"

Can't Not Conform

One interviewed expressed concern with the selection criteria for employment. He said that, given two persons of approximately equal intellectual capabilities, a department at Wellesley would favor hiring a faculty member showing "mechanical reliability" rather than creativity. "There is no acceptance of peculiarity," he continued. Another charged that a prospective teacher is often judged on "general decorum, suitability and moral uprightness" more than his teaching ability, advanced degrees or interest in research.

Selection standards for hiring faculty were not considered the only problem by those interviewed.

The American Association of University Professors (AAUP) recently gave Wellesley a B-rating for the Instructor-Assistant Professor category. Wellesley's rating, tops just six years ago, is falling as indicated by the minus sign.

This means that though the real value of the salaries has not dropped, they can no longer compete with higher salaries offered by other institutions. Furthermore, most of those interviewed are looking forward to either substantial

raises in salary or positions providing for much greater individual freedom for research in the coming year.

Tenure

Almost all those interviewed dealt at length with the problem of awarding tenure. Defined in Book I of Wellesley's *Articles of Government*, tenure means "reasonable expectation of permanency," acquired by "reappointment to any professional rank" after at least six years as assistant professor or three years as professor or associate professor. Tenure is often hailed as one of the manifestations of academic freedom in that it is difficult to fire professors who have gained tenure except on grounds of moral turpitude.

However, several of the professors saw many problems in the tenure system. Tenure was criticized as a "capricious" promotion system using arbitrary criteria and selection methods with too much departmental autonomy. Several interviewed seemed to feel that advancement is based more on personal attributes, "committee work and good fellowship" as one put it, than either teaching ability or scholarly achievement. Indeed, what is outlined in the *Articles of Government* as an exceptional case of grounds for promotion, "service rendered within the college community by an individual . . . called upon to devote a considerable proportion of time to administrative work," they charged is at least as important as their re-

Continued on page twelve

Twelfth Night
Shakespeare Society
Friday, May 5 at 8 p.m.
Sat., May 6 at 3 p.m.; 8 p.m.
Free Admission

Wellesley's Brain Drain

Once again, Spring brings a stream of fresh faculty departures. Annual turnover is neither unusual, nor of itself an evil. However, many of the departing faculty that *News* interviewed expressed a sense of disaffection from this institution—from its habits of mind, manner, and method. This sense of alienation is, if not unusual, cause for alarm.

Faculty departure for greener academic fields is a symptom of alienation. However, the causes, not the fact, of alienation demand examination. Viewing the causes suggested by the faculty concerned, we see a spectre of stagnation and decline threatening Wellesley.

The most pointed faculty criticism labels Wellesley as "not an intellectually exciting, growing place," a criticism perhaps widespread. Why so? Contributory factors cited are administrative de-emphasis of research, the lack of faculty professionalism, hiring and firing policies, obstacles to introducing new courses and programs, and a general imperviousness to change (see Interviews, p. 1). Obviously, we can prescribe no easy remedy to these ills. Thoughtful diagnosis must come first.

RESEARCH VIRTUE OR VICE?

First, de-emphasis of research. It has been said that Wellesley is above all, an institution designed to foster excellence in teaching. No matter if a faculty member does not publish: if he can teach, he need not perish. However, the dichotomy drawn at Wellesley between teaching and research is somewhat unrealistic. While there may be some exceptions to the rule, it generally holds that those faculty engaged in research, in extending the frontiers of knowledge, will prove the most exciting teachers. Their active involvement in their fields imparts a sense of immediacy to their teaching.

Research seems to be de-emphasized here, in form (it is not mentioned in faculty contracts) and in fact (leaves and sabbaticals are granted only with reluctance.) Some faculty, unable to gain leaves to complete research, have left Wellesley to find this opportunity elsewhere. This policy must be re-examined.

HIRING AND FIRING

Second, hiring and firing policies. In this case, responsibility lies in the department appointment committees, composed of tenured members of the faculty. Policy varies according to the particular department and to the inclinations of those empowered to select in these departments. It is these committees, however, that possess, in fact, ultimate power in determining the quality of our faculty. While their decisions are reviewed by the Appointments Committee, they seldom change.

Excellence, in intellectual abilities and capabilities, should be the major criterion for hiring, promoting and firing a professor. However, other factors may intrude. The selectors may seek to perpetuate values and interests they themselves prize. As a result, eccentricity (certainly no reprehensible quality) may, as has been charged, be excluded. If diversity and individuality are not rewarded though, we risk being saddled with a faculty dull by virtue of its homogeneity.

In this situation, the intention of tenure backfires—it dampens, not safeguards, academic freedom. For example, it has been charged that a non-tenured instructor seeking a permanent position at Wellesley will hesitate to speak to freely in Academic Council, if speaking his mind involves a

threat to values held by the selectors in his department. Such "injurious" talk might ultimately result in a denial of tenure for him later on.

What can be done in this area? Criteria for selecting faculty should be reevaluated—Is Wellesley favoring cogs over creative innovators? Wellesley might also consider implementing, on an experimental basis, a board of appeals as other colleges have been doing.

OBSTACLES TO CHANGE

Third, obstacles to introducing new courses and programs and the general imperviousness to change. Here blame falls in part on the Curriculum Committee which seeks to maintain an unnatural equilibrium among the departments, guarding against proposed innovations that would alter the balance of power (with number of majors the prime component of power) between departments. Interdepartment rivalries naturally affect the Curriculum Committee's decisions. Each department suspects others of empire building. Therefore, new courses or programs proposed by some are suspect to the others. The easy way out is not to propose any new courses at all.

However, we do not see that maintenance of the *status quo* is necessarily desirable. The interests of the clientele, not of the personnel and their jobs, should be the major criteria in passing on proposed changes. What are the reasons behind denying certain departments, such as the history department, the opportunity for developing a tutoring program? Why are departments, such as the art department, frustrated in their attempts to expand their course offerings to meet soaring student demands? The answer is obvious. As long as the number of students and faculty remains constant, if some departments are allowed to expand, others will necessarily have to retrench. The result? Faculty will lose their jobs.

RATHER SWITCH THAN FIGHT

But this concern for personnel has pervasive and pernicious effects. Students sitting in overly-large classes are frustrated. The stronger departments overburdened with students are also frustrated. They can innovate and grow only with greatest difficulty. No wonder some faculty choose to leave rather than fight Green Hall.

Greater flexibility to change the content and number of course offerings, to innovate, must be injected into the system. Perhaps a greater degree of departmental democracy and autonomy in developing programs is the answer. But this in itself will not change the policy which dictates that a department must abolish an old course to make way for a new one.

We indicate here only three of the major problem areas suggested in the interviews. We have noted the downward trend in faculty salaries (see p. 1). And we applaud Miss Adams for stressing, at Alumnae Council two weeks ago, the need to make instructor and assistant professor salaries more competitive. However, as students, we see an effort being made by this College to mold new members of the faculty into some kind of idealized stereotype. Those pliant enough come out well, those not, leave. We also see vested interests in the *status quo* militating against innovation and thus fostering lethargy. Some have charged that Wellesley is lethargic. Can we ignore their challenge?

Furthermore, the College could apprehend an ambitious outsider who imitates the students in setting up sales tables much more easily than if such an outsider were to solicit sales by posting signs and order blanks in the dormitories or on El Table bulletin boards. After all, even the Placement Office can distinguish between a Fuller Brush man and a Wellesley sophomore.

The aesthetics argument is a real beauty. As it stands now, we are led to assume that Viet Nam literature equals ugly, and must therefore be stashed away in Founders basement, while Tree Day tickets, conjuring up visions of sugar plums, equal pretty, and may be sold outside. The argument is ridiculous on any other grounds—the two tables and the students around them, as well as their desired location, are otherwise identical. One might well ask, at this juncture, "what is beauty?"

If the problem of congestion—i.e. mobs of students perusing the contents of the tables—is the cause of unsightliness, we would urge that the College legislate against students in general so as to preserve intact the virgin beauty of the campus.

Taking the problem of congestion at face value, the Academic Quad, despite its numerous trees and squirrels, would be a great deal harder to congest than the lobby in Founders, with the added attraction that it is better lighted and ventilated, less flammable, and provides a greater number of exits. And, in the event that a proliferation of student tables did block pedestrian traffic, the administration could easily effect the relocation of several of the tables, while, if a similar blockage was created in Founders, there would be nowhere to go but out.

The Reader Writes

Table Policy Set

To all Student Organizations:

The Viet Nam Study Group deserves credit for bringing to the attention of college officers the fact that no provisions have been made so that recognized student groups on the campus may display and sell literature relating to their educational interests during the academic year. Since talking to concerned students during the week, various officers have met to consider the problem and to seek a solution for it.

We realize that Billings Hall, the Student Organization Center, while centrally located, is not on a route of major traffic flow. Therefore as a temporary expedient during the remainder of the year, and pending further study, both Billings Hall and the ground floor lobby at the west end of Founders Hall (the section between the glass partitions) to which there is access both from the terrace and from the stairway nearest Green Hall, may be used for table displays. Such use is subject both to proper observation of public safety regulations and to applicable College regulations.

In addition, a study will be undertaken to determine both the physical and financial feasibility of enlarging the area adjacent to the El Table through remodelling of the large student lavatory. This study will necessarily take time and careful thought since limited change should be compatible with longer range plans for the complete remodelling of Founders. If the study suggests that some reconstruction is possible and if the funds can be found, work will be undertaken during the summer provided it can be fitted into an already busy work schedule.

Recognized groups which wish to use space either in Billings or in Founders Lobby, should clear with Mrs. MacLaurin in the Placement Office, in accordance with existing procedures, to be sure that there is no infringement on the commercial interests of merchants in the Village. Use of space in Billings should also be cleared through the Junior Vice President of College Government since assignment of space in that building is her responsibility.

Both for aesthetic reasons and in order to continue to discourage commercial interests which have wished to display and sell their products on the campus, tables may not be placed on the grounds of the College. Outdoor sales will continue to be limited to the short term sale of tickets for campus events, for example, Tree Day and street dances.

Yours sincerely,

Ruth M. Adams
President

Jean V. Crawford
Dean of Students

Don't Table Action

To the editor:

The establishment of a table which could be used by any student organization for the dissemination of educational literature would be a worthwhile and welcome innovation on the Wellesley campus. (If it were set up outside, Wellesley might become another Lyceum.)

Sincerely yours,
Jane Oliver '68
SEC chairman

More Table Talk

To the editor:

The Viet Nam Study Group has performed a vital educational role at Wellesley this year. Part of its program included a very interesting discussion last Tuesday night as well as the sale of all types of relevant literature throughout the week. The challenging of their right to sell this material in a centrally located place constitutes a threat to a much broader principle. It is vital to them and to other groups on this campus to have the right to effectively sell education material. I feel the presence of tables for this purpose only adds to the appearance of our campus, and constitutes no danger of invasion by outside commercial salesmen. I urge that appropriate policy be formulated to allow the Viet Nam Study Group and other groups in the future to sell material that will increase the knowledge and understanding of the student body.

Susan Spear '68
president of Forum

Pass-Fail Fails

Ed. Note: This letter is an abstract of a much longer letter sent to Miss Adams, the Ad Hoc Committee, and the Academic Council. To the editor:

The pass-fail proposals sent by Senate to the Academic Council seem mistaken in rationale, character, and extent. These proposals call for greater flexibility in meeting the in-course requirements, but (1) considerable flexibility cur-

Ed. note: Due to limitations of space, two letters received by the editors could not be published this week. One expressed views similar to the following two letters on marijuana; the other expressed views similar to the following Magid pass-fail letter. With the writers' consent, we hope to publish both next week.

rently exists and teachers seems receptive to suggestions about changes; (2) if flexibility for greater student interest and commitment is desirable, they why should such flexibility be available only to the pass-fail students? Or is pass-fail a good method for introducing flexibility into course-work at Wellesley? (3) Students mean more by flexibility than rational readjustment of coursework—they stress freedom to do only what delights them, the importance of making their own mistakes, etc. Such flexibility is at best a part of education—education is in large part the disciplined acquisition of knowledge of individual disciplines, an undertaking which requires perseverance and hard work and in which one course's learning is often necessary for future courses. In the disciplined acquisition of knowledge, "unwise" students learn from "wise" teachers. Students rarely start with the wisdom to know what is truly valuable in what they study. At best they are educated to value and to delight in the disciplines they have struggled to master. Pass-fail systems which encourage exploration by students who don't know, rather than instruction by teachers who know, seem an obstruction to major goals of education. Or if such freedom is not an obstruction, then surely the benefit should be extended to all students in the courses concerned.

The pass-fail proposals would allow 14 units of pass-fail work to count towards a B.A. here. Since this work can be carried on and the student still receive a pass grade, a student could conceivably receive a B.A. with on third of her work at the D-level. Though this extreme may not be attained, it is my experience and observation

Spring Tableau

The new College policy concerning provisions for on-campus selling is an Inside Job. The statement of this policy (see letter pg. 2) was made earlier this week as a result of pressures brought to bear on the administration by the Viet Nam Study Group's request that they be permitted to locate their literature sales table at a strategic point outside Green Hall. From them, *News* takes the cue that in today's world, it is more 'in' to be 'out'.

At the risk of overworking the metaphor, the administration's statement is so far 'in' that it is buried—in the basement of Founders Hall. We strongly suggest that they exhume it.

The distinction which the statement makes between 'educational tables,' such as the Viet Nam one, and 'social' tables, such as that for Tree Day, appears to us to be based on the content of the materials on the tables. In making such a distinction, the College risks the accusation on one hand that they are trying to control the type of material made available by these tables, and on the other, that they are therefore responsible for the content. If this is an attempt by the College to suppress political pamphlets in favor of street dances, we wish they would so state, and we would all go dance to the tune of the piper . . . If this is not the case, as we, with infinite faith, believe, then why not issue a public disclaimer for the content of the material, and back up this statement, in TV jargon, with equal time for both sides?

With regard to the College's point that outside tables will encourage commercial selling on campus or provide unfair competition for local merchants, we wonder—will the sales of literature on Viet Nam truly endanger Woolworth's or Filene's?

WELLESLEY NEWS

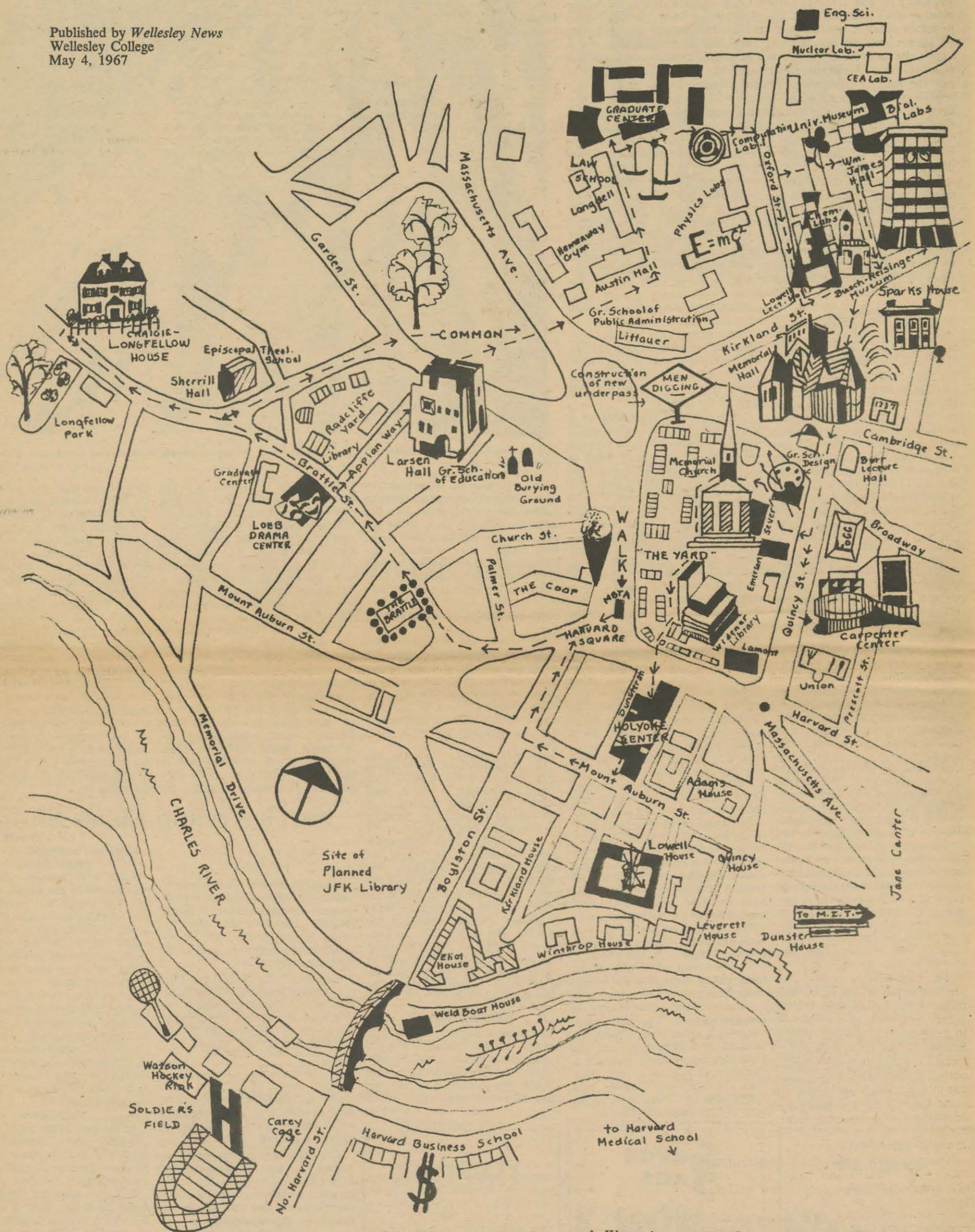
Owned, operated, and published weekly on Thursday, September through May inclusive except during Christmas and spring vacation and during examination periods by the Wellesley News, offices in Green Hall, Wellesley College, Wellesley, Mass. 02181. Telephone 235-0545 and 235-0320, extension 270. Circulation 2500 to students (included in tuition) and to faculty, plus 500 subscriptions, 500 office copies: Subscriptions \$4.75 per annum; Second class postage paid at Boston, Mass., under the act of March 8, 1897. Represented for National Advertising by National Advertising Service Inc. The opinions expressed in this newspaper are not necessarily those of the Administration.

Editor-in-Chief Susan Sprau '68
Associate Editor Wendy Moonan '68
Features Editor Jane Canter '68

Managing Editors Anne Martin '68
Tracy Thompson '68
News Editor Wendy Wyse '68

A Walk Around the Square

Published by Wellesley News
Wellesley College
May 4, 1967



A WALK AROUND THE SQUARE presents varied views of the busy urban-academic environment of Harvard Square. In writing which ranges from architectural criticism to studies of shops, we have tried to feature some of the aspects which make the Square so remarkable. Although this is not a tour in the traditional sense, it is very much of an exploration. The route suggested on the map above encompasses practically all of the places discussed in the following pages. Whether you walk it, or simply read it, we hope you enjoy our spring supplement.

Jane Canter '68
features editor

Holyoke Center Achieves Coherence, Approachability

by Jane Canter '68

As you approach a building, what encourages you to move forward, and what tells you to keep your distance? What makes it pleasing for you to enter a building, and what makes you uncomfortable? How do you relate yourself to a structure? All of these questions can be answered at least in part by a consideration of a building's scale and its relationship to the surrounding structures and spaces.

Jose Luis Sert, Dean of Harvard's School of Design, is a contemporary architect who, like Le Corbusier, has carefully worked out an architectural language for resolving the problems of scale with respect to a building, its parts, and the people in it, near it, and even those farther away, who see it only as part of the skyline, an element of urban design. Harvard's Holyoke Center, 1960-1965, is an excellent example of his work.

Approachability

Approaching Holyoke Center from Harvard Square, you first encounter a delightfully open plaza at the corner of Dunster St. and Mass. Ave. This space serves as a transition between the busy sidewalk and the arcade which takes you into and through the Center. The upper portions of the building are set back so that you will not be hit by the visual impact of the whole mass as you approach from the street, while from a distance, the building reads as a more coherent ten-story structure. The corners are set back and low also to allow as much light as possible into the side streets.

Walking across the plaza, then, you are not struck by the unchanging pattern of a ten-story curtain wall, but rather by a complex and irregular arrangement of solids and spaces, lights and darks, large and small.

Just as the impressions left by plywood forms break up the concrete vertically, window panes and pre-cast concrete panels break the walls into vertical elements. The fundamental module is the window, framed by a pre-cast concrete mullion and filled with a frosted or clear glass pane.

Sert was careful to calculate the scale relationship. He has written: "The screen wall serves more for lighting than viewing purposes, but if it is not broken by viewing elements of a size related to human measure, it becomes an abstract scaleless pattern that masks the real face of the building." Having once established the module, he is free to vary his panes of transparent or translucent glass in which ever manner suits the interior needs yet maintains exterior balance. The window size also relates to the window size of nearby buildings.

The entrance to the Cambridge Trust Company is in itself a good example of the breakdown of scale. Sert did not want to have a huge ten-foot high door, which would fit the given space; it would not only loom over the tiny banker, but like Rudolph's doors to Jewett, before they were cut down, it would also be far too heavy for

easy opening. Instead, Sert divided then ten-foot high opening with a horizontal slab, and then inserted a glass door, just a little larger than human scale; he also broke the section next to the door into even smaller rectangular units. The total effect is to make the bank and the entire structure approachable.

Unapproachability

In contrast to this approachability, Minoru Yamasaki's William James Hall, 1964, manifests a distinct unapproachability, which is largely due to the lack of scale breakdown and the regularity of the whole. Whereas the plaza before Holyoke Center is of red brick, providing a neat visual tie with the sidewalks and neighboring buildings, and maintaining a very small scale, the plaza in front of William James is laid out in huge 10'x10' textured pre-cast concrete slabs, raised above ground level and edged by several long horizontal steps, which relate only to William James, and not to anything nearby. Therefore, before you have even reached the building, you are separated into a realm which seems strangely inconsistent with its environment.

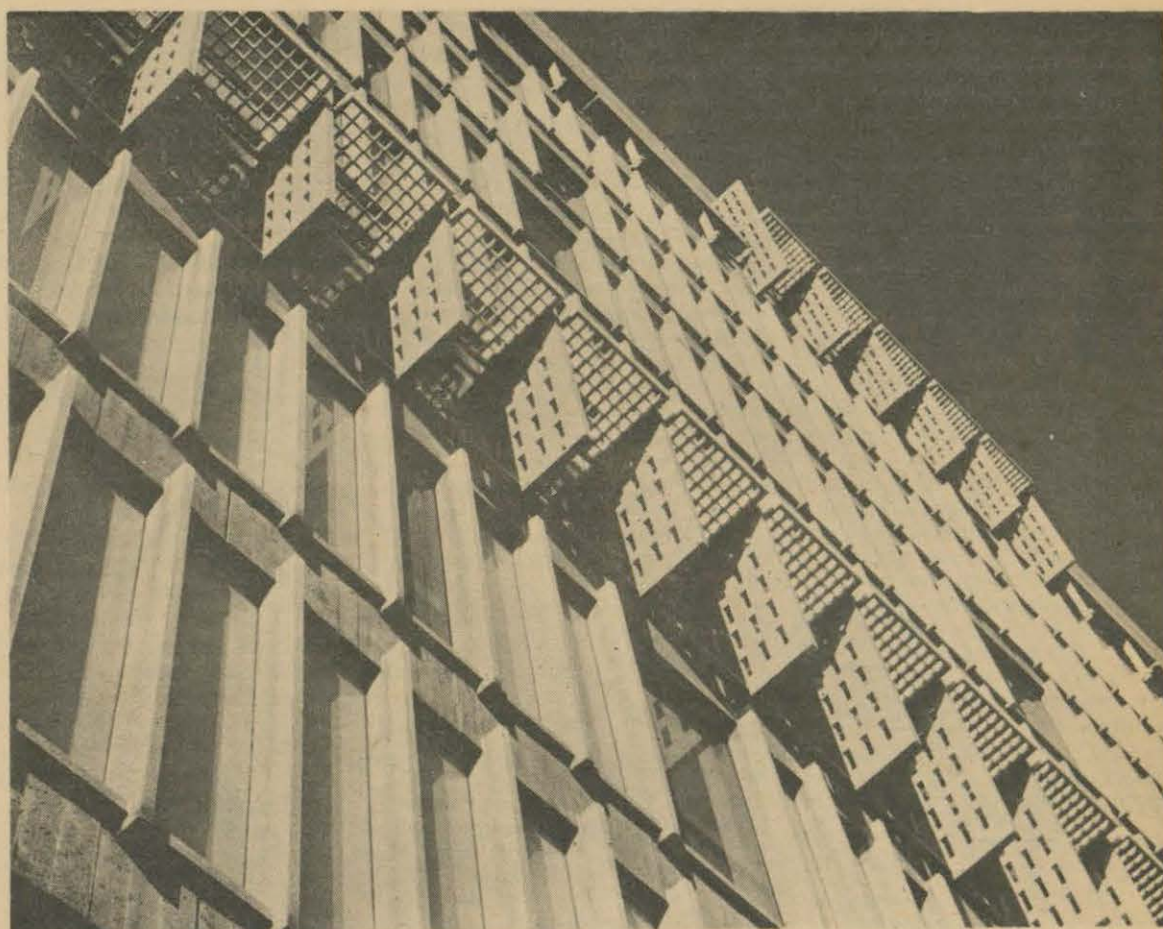
If you stand in the middle of a 10'x10' slab, you feel quite small indeed. Perhaps this is to prepare you for the facade itself, which is so imposing. Huge piers shoot up above you for 15 stories high, and the walls of the building, above the set-in entrance, seem to be hung from the piers.

It is difficult to approach William James, then, because nothing relates directly to you. Yamasaki has used panels of travertine or highly polished stone, about three feet in length, as facing for the lower level, yet the panels blend together and read as a continuous wall surface. Everything else is either white concrete, surfaced with a quartz aggregate, or glass, sealed in bronze-colored frames.

While Yamasaki's materials are all highly finished, with a very mechanical quality, there is a transition in Sert's materials — from the rough concrete to the machine-smooth glass. Diversity is something which we like to explore, while something regular and restricted is simply not as inviting.

Sert's treatment of scale is highly reminiscent of Le Corbusier's work. With his *brise soleil*, Le Corbusier has created an extremely plastic expression through the interplay of light and shadow, and solid and void, while Sert's form is more linear and two-dimensional.

The *brise soleil* can be seen at Le Corbusier's Carpenter Center for the Visual Arts at Harvard, where he created a totally plastic form, closely related to the human scale. Few people realize that it is a six-story building, because it so remarkably set into its space; everything is designed to take you through and around it, and the view changes at every point. It is certainly significant to note that Sert, Jackson, and Gourley consulted with Le Corbusier in the design of the Carpenter Center.



The fundamental module is the window framed by a pre-cast concrete mullion and filled with a frosted or clear glass pane.
photo by Nancy Eyler '69

Color is also an important design consideration, and at Holyoke Center the colored bars, like the curtains, definitely enliven the appearance. In addition, the shops, with brightly colored window decorations, provide you with a great variety of visual experiences, and of course the scale is even smaller than human scale in the shop windows, filled with books, shoes, clothes, and so forth. The shop entrances, along the side streets and in the arcade, reinforce the approachability of the whole structure. William James stands in sharp contrast to this, for the single main entrance is approximately 30 feet wide, and is reached only by crossing the wide open plaza.

The integration of the building and its space, which is lacking at William James, is very well handled at Holyoke Center. It is particularly revealing to consider the play of enclosed and open space in the arcade, which is partially glass enclosed, and the general circulation patterns of the whole. Not only do pedestrians find a clear entrance route, but traffic also does; deliveries and parking have highly efficient ramps underneath the building. The arcade, like Le Corbusier's ramp at the Carpenter Center draws you into the heart of the structure, permits you to see some inside activities, enter, or pass through.

A Building Speaks

Breaking a surface into a grid pattern is an effective way of bringing its scale down, while maintaining its essential mass. Just as with the colored bars on the glass, Sert establishes a grid on the

concrete slabs. If you walk into the arcade and picture the towering piers with no integrated grid pattern, you can see how effective the grid is in relating the massive concrete piers to you. The forms are placed in a balanced arrangement with the form-tie holes forming a rectangular coordinate grid, which ties the horizontals to the verticals to the diagonals.

The grid at Williams James is far out of human proportions, and gives you no reference point. While the shops at Holyoke Center on Dunster Street can "converse" meaningfully with those across the street, and the total structure speaks a language which its busy Harvard Square environment understands well, William James seems so proud of itself that it simply has nothing to say to anyone. As an element in urban de-

sign, it certainly is a failure, and the little Busch-Reisinger Museum will certainly agree with that.

William James is the type of building that would work very well as a crisp white paper model about two feet high, but blown up 100 times, the relationship of scale simply does not work.

Sert's Holyoke Center, which works so well from a close range, has been criticized for its lack of sculptural scale from afar, yet I think that what you can see from a distance is not the complex arrangement of forms that you sense from nearby, but a coherent statement which works as part of the skyline. You sense the human scale as you approach it. Sert's major achievement is his ability to bring his architecture into a meaningful relationship with those who use it and enjoy it.

Sert's Arcade Lures Shops

by Nancy Young '69
Guest Reporter

Harvard's newest administrative building is also Cambridge's most compact shopping center; it is the Holyoke Center which also includes a parking lot, the Harvard-Radcliffe infirmary, and housing for faculty offices.

Wellesley girls know the Holyoke Center primarily for its shops. This is not surprising because the environment and the merchandise are geared to conservative though youthful tastes, and liberal budgets.

In Rogers, for example, one looks through racks of Villager, John Meyer, and David Ferguson sportswear in well-lit, airy, red brick and white plaster surroundings to the sounds of Johnny Mathis.

The Troll House, next door, has a more arty tone, for those willing to pay for it. Naturally, the decor, plywood replacing plaster, and the more intimate size give the desired degree of unrefinement.

Tinker-Toy Stands

Capezio's, the newest and thoroughly characteristic Holyoke Center shop, has a broader base of appeal. The carnival atmosphere created by purple ottomans, red balloons painted on white walls, and orange and red shag rugs reinforces the visual effect of the merchandise displayed on tinker-toy-like stands.

The clothes at Capezio's are fun to wear, and no one looks at the wearers askance. Actually, most of the styles on the racks are quite

subdued and acceptable.

'Cliffie' Clerks

Fresh and friendly employees play a part in the store's popularity. The clerks are mostly "Cliffies" working part-time. Frequently the manager and cashier make coffee and tea for the customers. On Saturdays they give away kites. Prices are better here, and the atmosphere livelier.

Competition between the women's specialty shops may be too stiff for some businesses to renew the initial five-year lease. Actual duplication of merchandise is minimal, but the type of customer varies little from store to store: female, 20-30 years old, well-groomed, and expensively dressed.

Boom-Town

As the exorbitant rents indicate, Cambridge is a boom-town these days. In fact, businesses in the Holyoke Center are fortunate in their relatively low footage rates.

Harvard reaps no direct profit from the shops. Having stores on the street floor of a primarily administrative building was a concession to the city of Cambridge, which did not like to see prime commercial space gobbled up by the ever-expanding university.

It was bad enough, the city fathers felt, that Harvard was ruining the low Cambridge skyline with a ten-story concrete and glass structure. In a set-up unparalleled on any other American campus, according to Mr. Josef Stasa, Harvard's head planner, the city collects taxes in a university office building.

IF YOU HAVE
TWO FEET AND
LOVE CLOTHES...

Capezio's
at
Harvard Sq
Holyoke Center
Cambridge, Mass.
FOOTWEAR and FASHION

the Seven Seas
WORLD IMPORTS

123 MT. AUBURN ST.,
CAMBRIDGE, MASS.
(next to the Post Office)
868-0994

- the unique, the exotic
- primitive and contemporary
- imported room accessories and gifts

all at realistic prices

HAZEN'S

The BIGGEST and BEST in

Sandwiches.
French Fries, Clams, etc.

24 Holyoke Street
868-9866

Harvard's Yard: Three Hundred Years of Change

by Wendy Moonan '68 and
Martha Macdonald '70

Across the street from the Fogg Museum, you will see an iron gate with intricate latticework, a gift from Harvard's Class of 1885. This gate marks the entry into Sever Quadrangle, the smallest of three adjoining quadrangles that make up Harvard Yard, the original campus of the University. Once cluttered with a brewery and a pigpen full of oinking porkers who often disturbed lectures, the Yard has advanced since 1636 with architectural styles covering three centuries. The best way to view the Yard is to focus on one building at a time, looking at it as the architect, President, and Fellows hoped it would look from its plans, and then try to see how it fits in with its neighbors.

Intricate Brickwork

Until the end of World War II, when it was found to be too small an area, Sever quadrangle was tented over and used for Harvard commencements. The buildings are imposing and well-integrated with one another in terms of scale. Sever Hall faces you as you enter the gate going west; completed in 1880, it is a good adaption of the romanesque - revival style of H. H. Richardson.

The building is perfectly balanced and boasts some intricate brickwork, especially on top of the turrets, the tumpnam above the old wooden doors, and the chimneys. A closer look also reveals delicate flowers and decorative motifs integrated into its walls. To the right of Sever is Robinson Hall, home of Harvard's Graduate School of Design. It's facade is adorned by two winged, beaked lions facing each other on either side of the simple Greek door. The front porch is a favorite place for sunbathing students on lazy afternoons.

Between Sever and Robinson you can catch a beautiful isolated view of the Memorial Church steeple to the West. Before leaving the quadrangle, note Emerson Hall to your left, the staid and ivy-covered home of the philosophy department. Above the door reads: "What is man that thou art mindful of him." Although recently remodeled, the building retains a classic quality in its Greek key motif, engaged columns and pedimented windows in groups of three.

Now leaving Sever Quadrangle between Emerson and Sever, look behind Emerson for a glance at the imposing president's house. Then, passing Sever, you will find yourself in the Middle Yard, flanked on the right by Memorial Church and on the left by the Henry Elkins Widener Memorial Library. Dedicated on Armistice Day in 1932 to the 373 Harvard men killed in World War I, Memorial Church is a severe, modified colonial church rising 197 feet to the top of its golden weathervane.

The church was built to relate in scale to its out sized neighbor, Widener Library, rather than the rest of the buildings in the Yard, as can be seen by its outlandish large, cardboard-like columns. Its partner across the green, Widener, seems to have been planned in isolation.

Widener

Widener is, rightfully enough, very imposing. It is the largest university library in the world and the site of many activities other than booklearning. The Harvard Glee Club uses the granite steps as a concert platform on May evenings. Other students sit on the steps to listen to controversial speakers who are not permitted to speak in the University's auditoriums.

On the far side of the green between the church and Widener is University Hall, the Yard's first

stone building. It was designed in 1815 by the distinguished architect Charles Bunfinch who planned it as the Old Yard's central building. It housed the dining room, recitation room and a college chapel. Now the building contains only general college offices; the old chapel is now a beautiful faculty room with Bulfinch's cornices and pilasters, Copley portraits, and busts of various Harvard presidents, professors and benefactors.

Trip to Yale?

Pass in front of Widener's steps and by the side of University Hall to catch a good perspective view of the Old Yard, the once "unkempt sheep-commons" filled by a brewhouse, the college woodyard, and the notorious pigpen — now freshman dormitories. The Old Yard contains the largest group of existing eighteenth century college buildings in the country. It also contains Holden Chapel, known for its Georgian architecture and the intricate coat-of-arms on the pediment, clearly outlines in its whiteness against the red brick. Nearby, in front of Hollis Hall, is the "Liberty tree" where Harvard students of 1768 assembled to resist oppression by the administration. The seniors threatened to go to Yale if their rights were not respected. They stayed.

The Old Yard

As you first enter the Old Yard, the deep red brick neo-Gothic building on your left is Weld Hall, a very old dormitory recently remodeled in an extremely creative interpretation of the phrase: "form follows function." From Weld you can also see the famous statue of John Harvard done by Daniel



People sun themselves on the steps of Memorial Church.
photo by Nancy Eyer '69

Chester French in 1884, and since immortalized by thousands of camera-toting tourists.

Now retrace your steps back to Widener's south side, where you will see an odd-looking marble piece of sculpture. Though from a distance it may look like John Harvard riding an elephant, actually it is an oriental stone dragon with an obelisk and tablet given in honor of the Harvard Tercentenary in 1936 by the Harvard Club of China.

As you pass by it toward the gate leading out of the Yard, don't

miss the crisp yellow clapboard house on your right. This New England colonial is the Wadsworth House, built in 1726 and the second oldest building in the Yard. Now the home of the alumni offices, it once served as General George Washington's headquarters and temporary home during the American Revolution and was the residence of Harvard presidents for more than 100 years. Leaving the quiet of the eighteenth century behind, pass through the gate to the twentieth century of Holyoke Center across the busy street.

American History Lives in Longfellow House

by Nancy Ross '69

Patriot's Day seemed appropriate for visiting the Vassal-Craigie-Longfellow House, among the finest specimens of colonial architecture in Cambridge. Huddling beneath my rain hat, cold and wet, I walked down Brattle St. Finally, that large yellow house with four white pilasters appeared.

I rang the bell then thumped the big brass knocker. On the other side of the massive front door, curator Thomas H. deValcourt turned a foot-long key. Inside, we climbed the elaborately carved front staircase to a document filled room that smelled like history.

Tories and Mobs

Mr. deValcourt explained that mid-eighteenth century Cambridge was a favorite resort for wealthy Royalists. In 1759 Anglican John Vassall built his house facing south, as was the Tory custom, to receive the benefits of the sun. By October of 1774 the make-up of Cambridge citizenry had changed — a mob of less well-to-do Congregationalists surrounded the Vassall House and expelled its occupants.

On July 15, 1775, George Washington selected this house as his headquarters as Commander-in-Chief of the Continental Army. Mrs. Washington arrived from Mount Vernon in December very a la mode in a chariot with four horses with black postillions in scarlet and white livery.

Washington's Party

Edmond Randolph came too, to emcee local social life, but Washington frowned on frivolities at such a serious moment. Martha persuaded him, however, to celebrate their January 6 wedding anniversary with a Twelfth Night party.

The General left in April of 1776 to pursue the Revolution further south. Nathaniel Tracy, who was rumored to own so many estates that he could travel from Newburyport to Philadelphia and sleep every night in his own house, lived in the house for a few years after the Revolution.

Craigie House

Andrew Craigie bought the house in 1791 with money he had secured as a fleecer in devious Ohio land schemes and as Apothecary General to the Army, where he overcharged the already bankrupt Revolutionary government. Craigie added three back rooms and second story servants' quarters to the eight original rooms. He built the first ice house and the first greenhouse in Cambridge.

After Craigie died in 1819, his widow rented rooms to pay off debts. Mrs. Craigie, formerly the beautiful Elizabeth Shaw of Nantucket, was viewed askance by the neighbors because she kept aloof and read much French literature. This philosophic lady, in slate-colored dress and white turban, watched her worm-eaten elm trees slowly die, and admonished, "Do not injure them; they are our fellow-worms."

Longfellow House
Summer 1837, Henry Wadsworth

Longfellow, recently appointed Professor of Modern Languages at Harvard, approached Mrs. Craigie for lodgings. "Young man," she answered the youthful poet, "I do not take undergraduates." Longfellow secured two rooms on the east. Here in 1842, he entertained Charles Dickens for breakfast.

When Longfellow married Miss Frances Appleton of Boston in 1843, her father purchased the Craigie house for the couple, and was subsequently prevailed upon to buy the land across the way to preserve the view. Longfellow's descendants still live on the private second story.

Guided Tour

The buzzer rang. Mr. deValcourt went down to welcome a bus tour. On the starcase landing, an ornate seventeenth century Dutch clock rang the hour. I joined the tour with Britishers, Germans, Indians, and Bostonians.

We entered the library on the back east side of the long front hall. The Longfellows bought the intricately carved brown oak bookcases in Paris. Paderewski once played the concert grand piano. The walls offer a self-portrait by David, a drawing by Raphael, and an enigmatic painting of one of Longfellow's friends, Franz Liszt.

Taste of Time

Moving forward into the study,
Continued on page seven

Sanctuary for ETS Students Blends Exotic and Educational

by Courtney Graham '67
Guest Reporter

Firmly planted on its three-cornered plot, abutting Phillips Place, Mason Street, and Brattle Street, is the monolith of Sherrill Hall, the new library-classroom building of the Episcopal Theological School. Dedicated in June, 1966, it was designed by the Boston firm of Campbell, Aldrich, and Nulty.

It is a concrete construction, faced on the exterior with smoothed blocks of Indiana limestone, with tinted sola-bronze glass in the tall narrow slits and occasional squares of windows, allowing those inside to see out but preventing an inside view from the outside.

Where Is the Door?

The forbidding exterior does not beckon just anyone to enter. Those who know — the students at ETS, Harvard Divinity School students, (ETS has an affiliation with Harvard), and occasionally Cliffies and local ministers — may find the entrance without much trouble. An outsider has two choices: to follow a path off Phillips Place, reminiscent of a back alley, between the library and the adjacent Washburn Hall, another new building (1960) housing the refectory and auditorium; or, on the Brattle Street side, to brave the pass between the library and St. John's Memorial Chapel (1867).

After the first tentative steps, the viewer is drawn into the interior of the complex of buildings which comprise ETS, where he finds the library has an entrance, after all. Looking around, he will discover the startling juxtaposition of the newest building and the medieval cloister style of Reed Hall, the financial office, behind the Chapel. The entrance steps and railings in front of the new building are set at crazy angles which would make one wonder if per-

haps the difficulties of the site were being slightly over-emphasized.

Exotic Effects

The library is planned around a central courtyard. The decor, however, is more striking than the plan. The walls are plastered and painted a bright white. The wall-to-wall carpeting is brown and thick. In the midst of the brown and white surroundings are comfortable-looking chairs upholstered in bright red, deep gold, olive, and brilliant orange. Splashes of greenery come from occasional tall potted plants. The overall effect is exotic; a cross, perhaps, between Mexican Hotel and Holy-Land Hill-Dwelling. It is interesting to notice the religious significance of the twelve square skylights which illuminate the center core.

Offices and seminar rooms occupy the first floor, the second floor has small lecture rooms, and a lecture hall on the third floor accommodates 60 people. The books are stacked on the second and third floors.

Rare Books Below

On the bottom floor there is a Rare Book Room with a controlled atmosphere; it is open two afternoons a week. Appropriate places are also being studied for some antique tapestries and hangings which have been given to the School; the central court could use them.

The massiveness and impenetrability of the building creates a sanctuary for its users, Cambridge is successfully kept outside. On the other hand, perhaps certain unnecessary frills, such as the three periscope-like stages of glass carved into the corner wall to light the Rare Book Room, a heavy-handed treatment of the juts and abutments, and a cut-off roof line that makes the building resemble an inert slab of stone, will cause Cambridge to want to keep its distance from Sherrill Hall.

Suzanne's

IMPORTED GIFTS - LAMPS
ACCESSORIES

59 CHURCH STREET
HARVARD SQUARE
CAMBRIDGE, MASS. 02138

On Your Walking Tour of Cambridge Stop at

Kitty Haas Boutique

UNUSUAL DRESSES
MADE TO ORDER

42a Brattle Street

Cambridge, Mass.

Gropius Interacts His Structures

by Jane Canter '68

Twenty-five years after his famous Bauhaus building, Walter Gropius moved into the realm of the mannered and arbitrary in planning the Harvard Graduate Center of 1950.

The complex of seven dormitories and a commons building somehow lacks the sense of inner harmony among the parts of the whole, which can be seen in earlier works by Gropius, one of the most influential architects of the twentieth century. A series of varied spatial surprises, rapid movement set up by the placement of buildings, windows, and balconies, a play of light and dark, a curious relationship between the structure and the ground, the use of paths and other directional devices to order the space, a somewhat arbitrary arrangement of color and materials, and an overall austere quality combine to form there what might be described as a modern Mannerism.

It has been said that the Center "seems oddly old-fashioned, close to being a cliché of his (Gropius') own earlier creations." In this sense, the word cliché is far from a compliment — it implies that Gropius' work has failed to maintain its highest standards. Is the Center merely a worn-out cliché? What is the nature of its "modern Mannerism"? These questions can only be considered through an exploration of the Center and some parallels and precedents.

Harvard's Tradition

In designing the Graduate Center, Gropius was aware of Harvard's existing architectural tradition. Although he has drawn many comparisons between his plan and that of Harvard's Old Yard, the Center, conceived as a total scheme, is far removed in its design from the Yard, which developed through two hundred years of architectural change. Because of the strong sentimental attachment of many Harvard graduates to their Yard, it is not surprising that Harvard and Gropius have stressed the ties between the two plans.

The Yard did have various overall plans at different points in its development, but its special charm lies in the diversity of its structures and spaces; it is this diversity which cannot be captured totally in a complex of buildings of similar materials, shapes and sizes, yet it is precisely this diversity with which Gropius experimented in his Center. Although he has written that he attempted to preserve "the inherent tradition of

the Yard" by capturing its "timeless pattern," a study of the Center reveals that he was far more concerned with capturing a sense of its dynamics, its quality of change and diversity.

Interacting Structures

Approaching the Center from any direction, you see the overlapping buildings passing in front of one another, some at slightly different levels, some parallel and others at angles to each other. Unlike the so many architectural spatial complexes of the Renaissance, such as Bramante's Cortile del Belvedere, planned from a single perspective to work as a whole from only one spot, Gropius' Center does not have a focal point; it is not oriented to a single perspective. The interaction of Gropius' structures is greatly contrasted by the rectangular alignment of the space in front of the Langdell Library. Even the huge trees in that most delightfully shaded area are evenly spaced in rows. Approaching the Center from this area, you are immediately aware of the tremendous contrast—standing before a massive and traditional edifice, Langdell, in an ordered coordinate space, you look ahead at the interacting structures, which seem light by contrast.

Gropius uses footpaths to unite and direct the spatial environment of the Center. Far more arbitrary visual links are Gropius' covered walks, which actually offer little protection in bad weather. In light of their functional shortcomings, it would seem that Gropius has included these covered walks with an esthetic intent—perhaps he likes the way in which the roofs frame the space. Like so much of the Center, though, they have not weathered well, and their warped forms emphasize their fragile quality.

Symbolizing the Law

In stating that the buildings look as if they were just thrown together, many students are hitting at one of the Center's fundamental problems—its lack of monumentality, its mannered, fragile quality. One law student, for example, praised Langdell Library for its massive monumentality, and remarked that such a quality is symbolic of the law, which is after all based on tradition. Although they realize that a dormitory need not have the same expression as a library, the students see none of this grandeur in their dormitories at the Law School and they seem to miss it.

This is not to say that the dorm-

itories must be in a traditional style. Gropius has stated quite astutely: "So long as we do not ask him (the student) to go about in period clothes, it seems absurd to build college buildings in pseudo-period design . . . sentimental shrines feigning a culture which has long since disappeared." Yet a monumental quality is possible in a modern idiom. In fact, Le Corbusier's Swiss Dormitory, University City, Paris, 1930-32, seems to have captured that quality very effectively.

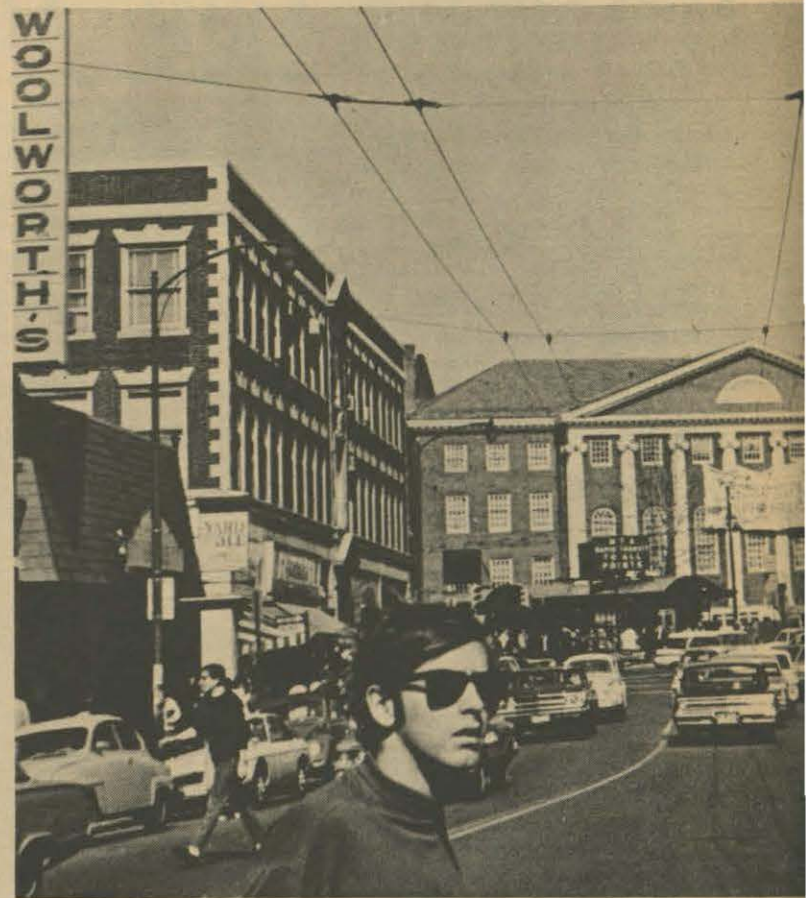
The dormitories of the Center are constructed with floors and roofs of reinforced concrete and walls of buff-colored facing-bricks. The copings, sills and toilet-block walls are faced with limestone panels. Harkness Commons is constructed on a structural steel frame with walls of buff facing-brick, limestone, glass, and occasional colored panels. It is perhaps for its traditional role in New England and especially at Harvard that Gropius chose to build in brick, and he had used buff or yellow brick in earlier work, although it was new to Harvard.

Gropius includes windows which are partly below ground level, or at least very close to the ground. Placing windows in this way, he creates the sensation that the base of the buildings, red brick, are slipping into the ground. Certainly the fact that Gropius had experimented with visual ambiguities before does not in itself justify such devices in later work. There is something extremely arbitrary about his insistence on the levitational quality. The Center lacks monumentality because of its finely delineated structures and their lack of stability; they simply do not sit firmly on the ground.

"It Lacks Character"

Gropius has written: "We have also learned that the human being needs frequently changing impressions to keep his receptive abilities alert. To produce such a stimulus for him contemporary artists and architects try to create the illusion of motion."

It is the motion created by the placement of buildings, windows and balconies that further denies the Center a sense of stability. The ribbon windows move in narrow horizontals along the wall surfaces; they are set slightly into the wall creating a strangely unframed area. Together with the dry and lifeless quality of the buff-brick and the sparsely grown landscape inside the Center, the sharply defined window units contribute to the overall austerity of the Graduate Center. It is perhaps for reasons such as these, aside from interior functional deficiencies, that students find the environment to be an uncomfortable, unpleasant



Looking towards Harvard Square from Brattle St. The huge sign on Eliot

one. Many students have remarked that "the whole thing lacks character." I believe that its character is this austerity, which the inhabitants tend to reject.

Ramp Handles Traffic

Moving into Harkness, you are immediately aware of the low ceiling, which makes you feel as if you have somehow entered the basement rather than the main floor. Lounges open off of the entrance hall, and a remarkable ramp leads to the cafeteria on the second floor. The ramp of three-way cantilever construction in reinforced concrete is one of the most highly praised parts of the building. The intention behind it was to allow as many people as possible to wait in line for meals at one time, and to pass through the cafeteria line as efficiently as possible. 1200 people can be served in Harkness at one time. Le Corbusier was perhaps the first modern architect to incorporate ramps into his designs, as at the Villa Savoye, and, very recently, at the Carpenter Center at Harvard.

The glazed tile wall along the ramp was designed by Herbert Bayer, a student of the Bauhaus. Other art in Harkness includes a Miro mural and an Arp relief in the dining room, and a brick relief by Albers in the lobby. On the whole, the architecture does little to focus on these works, which appear more as wall decoration, not necessarily integrated with the total structure, but the works were added after the original scheme was complete.

The seven dormitories house 575 students. The most noticeable characteristic of the interiors is the shabby appearance of almost everything—the furniture in the commons rooms, the walls, the lights, the ceilings, and the floors. To maintain the severity and clarity of the exterior, Gropius brought

even the rain gutters inside. He wrote in 1940 that one of the aims of the New Architecture should be "the suppression of hanging gutters, external rain pipes etc., that often erode rapidly." The pipes not only look awkward coming into the commons rooms, but the water has caused them to rust even on the inside, and ceiling tiles have discolored and slipped from the damage. Furniture is ripped and broken.

Close Quarters

The halls are six feet wide and very dark. Doors opposite stairwells are painted a bright color to mark the color of the sign indicating the floor level; otherwise, there is little color. The average room is 12' 6½" x 8' 4½", and includes a day bed, a desk chair, an easy chair, and a built-in chest. Most students have squeezed in a refrigerator also. There were provisions made for book shelves the students use a ledge over the wide windows, and an additional case, if they can fit it. The walls are cinderblock and partitions double rooms are of acoustic material. Apparently the cinderblock conducts sound quite well.

It is difficult to find much in the Graduate Center which does not in some way have precedent in earlier work by Gropius, and yet the total scheme is quite new to him. In earlier works, such as the Bauhaus at Dessau, he explored similar contrasts with a great overall harmony. At the Bauhaus where he had motion, he also had stability; where he had low structures, he also had high; where he used somewhat arbitrary accents, he expressed a total coherent order, which could be clearly perceived. Such a coherence is lacking from the Center, and in this respect, Gropius did not maintain his highest standards of design in this later work.

Huge discounts with the International Student ID Card

Air travel throughout Europe, Israel at 60% less. Same huge savings on accommodations, admissions, etc. The ID Card is a must for every traveling student.

The Official Student Guide to Europe

Lists student hotels, restaurants, discounts, local tours, and complete routes, schedules, prices of student flights, trains, etc. An essential companion to the ID Card. \$1.95

Also

4-Day \$31 Expo '67 Tour

Includes 4 nights' accommodation, 4 breakfasts, 3 Expo passes, a French dinner, and sightseeing tour of Montreal.

U.S. National Student Assn., Dept. CP
265 Madison Ave., N.Y., N.Y. 10016
Please send info on ID Card ☐ The Official Guide (payment enclosed) ☐
Details on Expo '67. ☐

Name _____

Address _____

City _____ State _____

USNSA is non-profit for students.

What Every Young Working Girl Should Know

... about the fun and games, the toil and trouble of living and working in a metropolis. McCall's Editor Lynda Bird Johnson got the candid story, through personal interviews with aware young girls in big cities from coast to coast.

Read this handy guide on how to confound competition and pick the plum job... beat the apartment scramble and the repulsive-roommate risk... turn on a lagging social life, turn off an aggressive male. Don't miss "The Working Girl, 1967 Style." In May McCall's.

AT ALL NEWSSTANDS NOW.



BUY IT—OR ORDER BY SUBSCRIPTION—AT YOUR LOCAL COLLEGE BOOKSTORE

START YOUR FUTURE IN BOSTON!



BOSTON IS AN EXCITING PLACE FOR YOUNG WOMEN TO WORK! WHEN YOU FIND YOUR NICHE, COME LIVE AT BOSTON'S MOST POPULAR RESIDENCE FOR YOUNG WOMEN:

FRANKLIN SQUARE HOUSE

11 EAST NEWTON ST., BOSTON
"Convenient, Lively, In-Town Living For The Single Girl!"

Are you the ONE student we are looking for?

We are selecting one young lady in each of 100 colleges throughout the country to be our mail-order campus representative for the next school year. Your spare-time assignment will be to present our broad selection of high-fashion fabrics to students who like to sew and are attracted to quality fabrics designed and priced exclusively for the college girl, many of them imported from leading French, Italian, Swiss and British fabric houses. You will be furnished with a complete descriptive portfolio of colorful swatches that will actually do your selling for you. Your commissions will be liberal and we think you will be surprised at the amount of money you can earn this way. If you think you can qualify for this unique opportunity write us a letter today that will convince us that you are the one student we are looking for.

CAMPUS ORIGINALS, BOX 961, WATERBURY, CONN.



House advertises a student play.

photo by Diane Edwards '70

Sparks House Blends Classical and Federal; Creates Symmetry and Architectural Elegance

by Cynthia Green '67

The Sparks House on Quincy Street made news last year when it became the center of a controversy over the need for preserving old houses.

When Harvard announced plans to build the new center for the Graduate School of Design on a site which encloses the house, admirers of historic buildings protested vigorously. Recently it was announced that the center will be built on the Quincy Street site but that the Sparks House will be moved to another location.

Home of President

The Sparks House is significant for its historical value as well as for its architectural merit. Built in 1838, it was occupied by Harvard President Jared Sparks from 1849-1866. From 1894 to the present day, it has been occupied by the New Church Theological School.

As a reflection of the styles of the period, the Sparks House is particularly noteworthy, since it is a conservative restatement of the Greek Revival style. At the same time, it shows a high degree of originality on the part of the builder, William Saunders.

Built by Saunders

Saunders built a number of houses in Cambridge in the Federal manner, which was popularized in Boston by Charles Bulfinch. In the Sparks House he uses elements from each of two styles.

The influence of the Greek Revival style is suggested in the broad white pilaster strips which divide the facade into three sections. The strips represent a new form of the column in that they lack capitals and their flatness is emphasized.

Classical Proportions

The four strong verticals made by the pilasters are balanced by the carved horizontal bands which

extend between the pilasters in a continuous line across the top of the facade. The lined bands divide the facade in half and make six equal sections which relate to the six-paned windows. This clear ordering and balancing of forms denotes a knowledge of classical buildings.

The influence of the Federal style can be seen in the wood frame. Other qualities such as the grandiose emphasis on the facade and the high degree of symmetry are characteristic of Federalist buildings, though they differ from the Sparks House in the use of minute details to enliven the surface.

Imposing Facade

The use of two planes in the facade creates an interesting visual effect. The pilaster strips, the horizontal bands, as well as the flat surface containing the windows and the door can be read as the supporting external wall. In terms of square feet, the space contained in these two surfaces is approximately the same.

This three-dimensional effect is continued along the sides. The rear of the building is a single plane which is on the same level of projection as the pilasters and the horizontal band. The surface of the rear wall is varied by the use of overlapping clapboards which form a pattern of horizontal lines.

The sleek simplicity and elegance of the Sparks House make it a piece of craftsmanship well worth saving.

History Lives in Longfellow House...

Continued from page five

we passed the armchair made from the ebonized wood of the "spreading chestnut tree" presented to the poet on his seventy-second birthday by the children of Cambridge. Here is the Chippendale chair in which George Washington came to the reluctant conclusion that we had to become a new country. Across a table sits Longfellow's Hepplewhite chair and the folding desk at which he wrote his poetry standing up. Portraits of his friends Emerson, Hawthorne, Holmes, Agassiz, Sen. Sumner and busts of representative poets, Virgil, Moliere, Dante, Goethe, and Shakespeare look down from all sides.

ily portraits watched the Longfellow at dinner. Among these are a fine Gilbert Stuart of the Appletons, and the well-known picture by Thomas Buchanan Read of "grave Alice, laughing Allegra, and Edith with golden hair."

Goodbye golden hair. We thanked Mr. deValcourt and pushed the old front door into the twentieth century drizzle outside. Do take the tour again for thirty cents. That's not very much these days.

Frogs and Family

We moved to the dining room, last on the tour. Nathaniel Tracy of our young country once gave a banquet here for Admiral d'Estaing. Wishing to do his French guests full honor, he served them the celebrated frog soup — with a full size frog on each plate.

A century later, numerous fam-

Spicy Variety of Restaurants Flavors Tour

by Ann Sherwood '69

For many a Wellesley girl, a walking tour of Cambridge which includes a meal probably means a quick jog down the five flights of stairs at entry A out into the elements, over to entry K which is the — House dining room at Harvard.

Or perhaps the significance she could lend to an invitation to "walk and eat in Cambridge" would be that trek to the stadium which incidentally includes a stop-off at **ELSIE'S** for four sets of brown paper bags which reveal, two minutes after the kickoff, four overflowing deluxe Roast Beef Special sandwiches, assorted cokes, and napkins.

News Nibbles

Or maybe she shudders in anticipation of eating something at Hayes-Bickford and dreams of Sophomore Father's Day and dinner at **Locke-Ober's** or **Pier Four**.

Generally, Cambridge restaurants are solicitous to student expense accounts; few are truly exorbitant in price. Lunches are especially penny-pinchingly delightful, and noon is the time to take advantage of the many specials, or to adventure with the menu.

CLUB HENRI IV, 96 Winthrop St., complete with wine list and the atmosphere of a charming French cafe, offers superb omelettes for \$1.25. The menu is in French, but the waitresses are at least bilingual; the service is good, relaxing—and the pastry est *extraordinaire*! Reservations for both lunch and dinner are recommended, but not required.

Lunch A La Carte

Other comendable restaurants with French wine lists and continental airs escaping from their kitchens include **CHEZ JEAN**, 1 Shepard St. and **CHEZ DREYFUS**, 44 Church St. Complete dinners at **Chez Jean** range in price from \$2.25 to \$5, but a la carte and luncheon items are less expensive.

Merry Olde England's Food

For the more English-oriented consumers, the **OXFORD GRILLE** on Church Street offers some jolly-good "American" food and drink, and the **PICKADILLY INN** on Garden street has a delightful English atmosphere, and even a strolling violinist. Prices at the **Oxford Grille** are moderate; the food is good, lots of macaroni shells, and if the service is slow and inefficient, the atmosphere is pleasant. The **Pickadilly Inn** is located beneath the Continental Hotel, and advertises a Chef's Special Dinner for \$2.50, steaks from \$3.75 to \$4.75, and lobster from \$4 to \$5. Luncheon prices, of course, vary accordingly.

The **WURSTHAUS**, right in Harvard Square, is a German restaurant-delicatessen combination which serves a variety of foods and is strong on pastromi and weak on French fries: both are greasy! It is a good place for lunch, with its inexhaustive supply of sandwiches, or for after a show. There is a lot of atmosphere hanging from rough-hewn beams, and the ginger-ale comes with a cherry.

Continental Savor

THE WINDOW SHOP, 56 Brattle St., is situated in the house that belonged to Longfellow's village smithy, and during the warm weather the dining area includes a large outdoor patio. The food is called Central European (Continental), and visitors recommend *weiner schnitzel*, *sauerbraten*, roast duckling, and omelettes. The pastries and salads also received the *New York Times* "Four Star Award." Reservations in this charming restaurant are also recommended; the food is always good, and the prices range from \$2.50 to \$4.

A 99-cent buffet is the specialty of the **JOYCE CHEN CHINESE RESTAURANT** at 617 Concord

Ave. A dinner buffet hits \$3.00 and specializes in Cantonese food. A \$10 special order can reserve *Moo Shi* chicken, or the *Peking Soup*, or the *Peking Duck*, among the best selections on the menu. But there are a wide variety of dishes offered, and *Joyce Chen's* is considered one of the best Chinese restaurants in the country.

The Mandatory I.C. Cone

An afternoon snack is always the order of the day in Cambridge, be it a roast beef sandwich at **Elsie's** or at **HAZEN'S** next door, or more appropriately, an ice cream cone with jimmies at **BRIGHAMS** or **BAILEY'S**.

Dinner in Cambridge can be the greasy spoon of the Harvard houses, the dinner version of each of the luncheon menus cited above, or steak dinners at the **YARD OF ALE** on Brattle Street. The atmosphere there is colonial New England, and is created by the waitresses, the room decor, the menu, and that pretentious yard of excellent *Whitbred Ale*, served in long glass tubes. Dinners begin at \$2.35 for chopped beefsteak, and go to \$5.25 for a sirloin. Lunch, they remind us, starts at \$1.25; the curry dishes for dinner are particularly good, and moderately priced.

Especially for Dinner

IGO'S, 1812 Massachusetts Ave., is a further walking distance from the Yard. The "best bet" rating is given to the steak and champagne dinner for \$5.50, but more modestly priced, equally appetizing selections have received more than adequate student stamps of approval.

THE FIVE CHATEAUX, 5 Cambridge Parkway, is a spacious, dark French restaurant in the Charter House Hotel, overlooking the Charles. The food is fine, and prices are uniformly high, beginning at \$3.50 and centering around \$5-\$6.

Other interesting sites for the adventuresome connoisseur include **THE ACROPOLIS** for excellent shish-kebab and other Greek food, and for Mexican foods, hot peppers and tacos, **EL DIABLO** on Mt. Auburn St.

NEED GIFT IDEAS for SHOWERS, WEDDINGS GRADUATION?

Browse at Hathaway House and find gifts to suit every taste and occasion!

FOR THE BRIDE-TO-BE:

Place mats and napkins, cookbooks, recipe boxes, note paper, useful Lee art hangers with decorative art postcards, creative glass discs, travel diaries, guest books, scrap books, and bridal picture albums.

FOR THE GRADUATE:

Venetian glass jewelry, the new Hammond atlas, a dictionary, book plates, and of course, books! (art, humor, history, and fiction)

Future brides may also order Wedding Invitations and personalized stationary.



HATHAWAY HOUSE

the perfect combination...
College plus Gibbs

The most interesting, challenging, and rewarding positions go to the young woman who adds complete secretarial training to her college education.

Combine the Gibbs Special Course for College Women—8½ months—with your diploma, and be ready for a top position.

Write College Dean for **GIBBS GIRLS AT WORK.**
Katharine GIBBS
SECRETARIAL

21 Marlborough St., BOSTON, MASS. 02116
200 Park Ave., NEW YORK, N. Y. 10017
33 Plymouth St., MONTCLAIR, N. J. 07042
77 S. Angell St., PROVIDENCE, R. I. 02906

IT'S A GAS

"IN THE PRESIDENT'S AND MY OPINION..."

by Donald Pearce
Illustrated by Arnold Roth



An uproarious collection of hip and heady reflections on life, love and the "scene" from the heartfelt prose of hundreds of college students—who shall remain nameless. Would you believe: "Remember that Snow White was living with those dwarfs, is that innocent?" Want more? Get it!

at your College Bookstore. \$2.95

PERENNIAL
Englewood Cliffs, N.J.

At Le Corbusier's Outstanding Arts Center Ramp Draws Viewers through Active Space

by Susan Shapiro '68

The complex personality of Le Corbusier's Visual Arts Center looms large on Quincy Street. The poured concrete edifice with its intricate balance of actively interworking shapes and spaces incorporates within itself a multiplicity of variations—contrasts of curves and angles, of concrete slabs and plate glass, of patterns, shapes, and sizes.

Yet all its facets merge into an undisputed whole; nothing is veiled. The VAC extends an open invitation to get to know it. But the active building with its active spaces demands an active response.

The exterior circulation is responsible for orienting the viewer to the building's wholeness. The multi-shape VAC is sculptural in conception. It is a concrete and glass construction meant to be viewed in the round. Hiding the entrance works to this end. By coyly demanding the searching viewer to walk around and through it, the VAC lays itself bare, ac-

quainting the observer with all its parts. As the viewer proceeds to follow the beckoning system of ramps and paths, the VAC's massiveness gradually yields to his perceptions of structure, material and arrangement of spaces.

Visible Structure

The VAC's structure is visible at every point in the building. It consists primarily of concrete slabs supported internally and externally by a forest of columns that rise through its six floors. The slabs are articulated at every floor; where the slab itself does not project, the pattern on the concrete delineates its placement. Angular *brise soleil* openings are set back from the edge of the slab. The glass skin reveals the internal columnar supports.

Because the load bearing stanchions are within the building, Le Corbusier has been free to model poured concrete and glass into forms that are tremendously varied. The two main shapes are variations on the rectangle and fluid

curves. Briefly, the VAC's plan consists of two kidney shaped wings extending from a rectangular core. A ramp bisects the building at the second and third stories. Landscape is included under, in the middle and on top of the VAC.

Interpenetrating Spaces

As soon as the viewer steps off the sidewalk he becomes involved with the building. No matter what his path, he's first aware of many separate shapes. If he chooses the ramp, he will also apprehend the uses of the building. Leading through the building's belly, the ramp reveals two floors of studios sheathed in glass. The glass skin makes the viewer feel as though he's actually inside the studios. Paradoxically, he can experience two floors and both sides of the building and still be vitally aware of its discrete spaces. At the top of the ramp the viewer is aware of the VAC's wholeness, being visually inside and physically outside.

It's Not Cramped

Le Corbusier has carefully incorporated the VAC into a narrow rectangular site. Although it fills the entire area, the VAC never feels cramped because of the landscaping underneath and within the structure. And because the building moves over the site, enclosing much of it with columns, it and its site become co-terminous, not conflicting.

In designing the VAC, Le Corbusier made no attempt to coordinate it with the Georgian architecture of the Fogg and the Faculty Club. No brick or native materials are included in its structure or facade. Despite this, the building is surprisingly unobtrusive. One reason for this is its self-contained nature. The ramps and wings closest to the sidewalk curve in on themselves instead of projecting out.

Despite its contrasting style, the VAC fits perfectly into the university environment. It symbolically stresses the need of a university to foster new trends as well as traditional ones. And by its conception, the VAC is a learning experience in itself.

Museums Attract

by Betty Demy '69

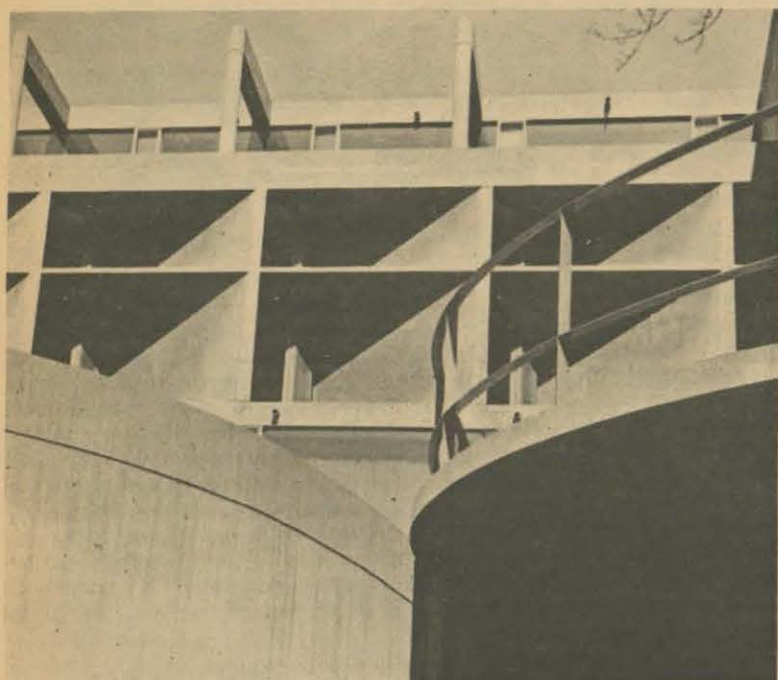
The crowded streets of Cambridge shelter three museums which are connected with Harvard University and which merit a visit, be it just for an afternoon.

The Fogg Art Museum, located next to Le Corbusier's Visual Arts Center on Quincy Street, is an easy walk from Harvard Square. Open Monday through Saturday from 9-5, the museum's permanent collections cover the broad span of art history from the ancient Greek and Roman times to contemporary painting and sculpture. These exhibits include Romanesque and Gothic sculpture, Italian Renaissance painting, 17th and 18th century painting, and Oriental metalwork, ceramics and painting. A special exhibit now at the museum features prints by Manet and his contemporaries.

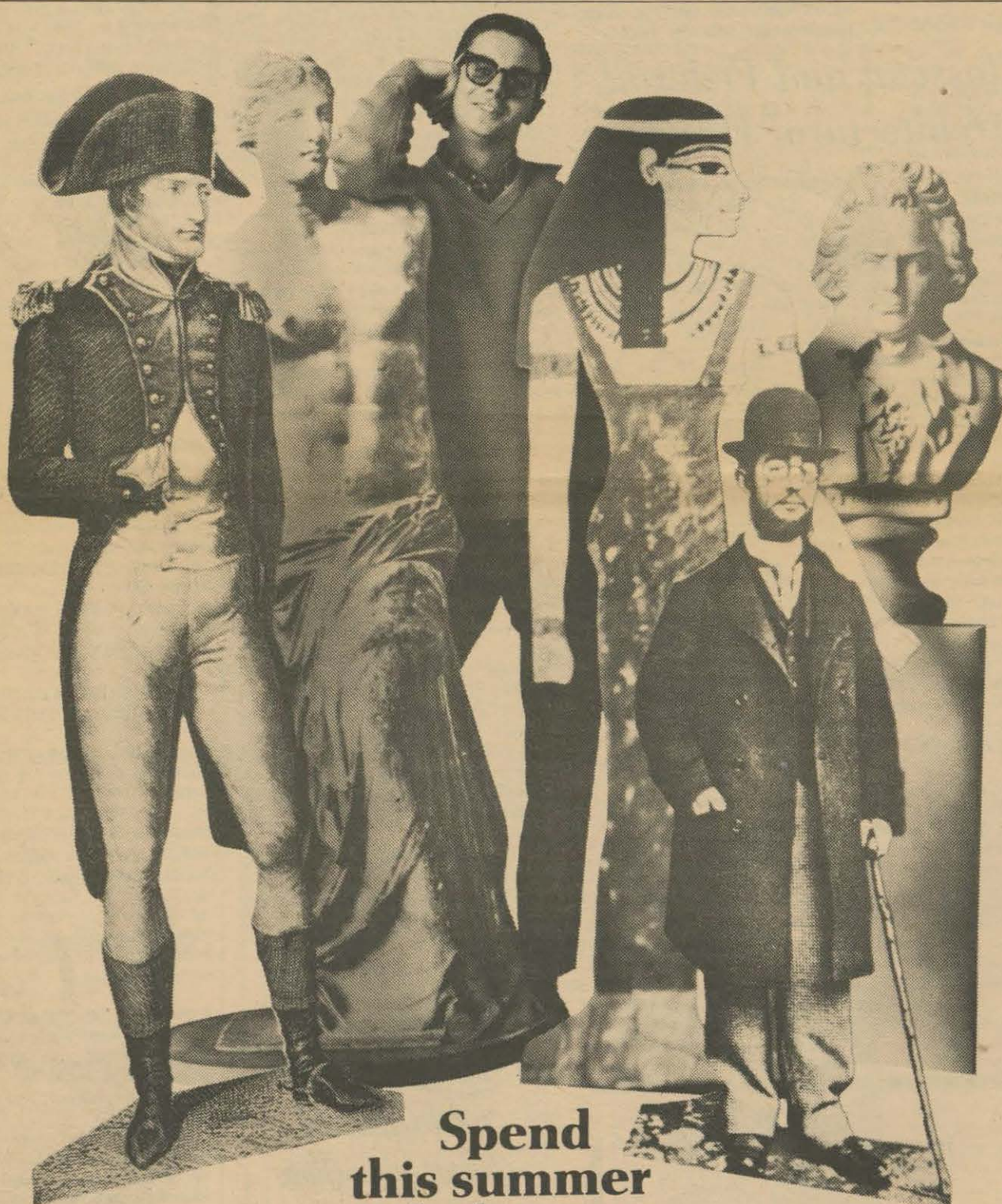
German Art

Less than five minutes away, on Kirkland Street and Divinity Avenue is the Busch-Reisinger Museum (Mon.-Sat., 9-5) which houses one of the best collections outside of Germany of German art from the 11th century. At present, there is a collection of German Expressionist paintings by Klee, Feininger, Kirchner, Kandinsky, Kokoschka and Beckmann.

The University Museum (Mon.-Sat., 9-4:30, Sun. 1-4:30) is located on Oxford Street. It includes the Museum of Comparative Zoology, Peabody Museum of Archaeology and Ethnology, and the Mineralogical, Geological and Botanical Museums, and offers a formidable choice of exhibits.



In a sculptural statement, Le Corbusier models space and mass with light and dark.
photo by Gale Munson '68



**Spend
this summer
with the gang.**

We'll have over 140 flights a week to Europe. Take off for London, Paris, Rome, Frankfurt, Milan, Shannon, Zurich, Geneva, Lisbon, Madrid, Athens. Go across Africa and Asia—all the way to Hong Kong. And we have plenty of low-cost fun, sightseeing or study tours, or you can go it on your own. Just call your travel agent or the nearest TWA office.

**Welcome
to the world of
Trans World Airlines***



*Service mark owned exclusively by Trans World Airlines, Inc.

'Ugly' Mem Hall Creates Debate

by Barbara Furne '69

A quote from an "unbiased" Harvard student would lead one to believe that Memorial Hall, former dining quarters and present exam-taking quarters, is "the ugliest building in the world." Yet, a trip to the enormous structure and a look at the colorful history of the gargoyle-laden tribute to 136 Harvard men who died defending the Union during the Civil War, places "Mem Hall" more affectionately in one's mind, and more permanently on the map of Cambridge.

Dining in the 'Trough'

Besides commemorating the Harvard men who fell during the Civil War, Mem Hall claims other "firsts" for Harvard. It was the result of the first big alumni group-effort at fund raising. It provided a large alumni meeting place, an academic theatre, and an ark of a dining hall, fondly remembered as the "Trough."

Henry James called it in *The American Scene*, "the great bristling brick Valhalla . . . that house of honor and of hospitality which, under the name of the Alumni Hall,

dispenses . . . laurels to the dead and dinners to the living." The building has sparked unceasing controversy among architects and city planners.

Moral Significance

Today, Mem Hall is used for examinations, registrations, public meetings, theatricals, and, as the writer witnessed, even bloodmobiles. Sanders Theatre, the largest auditorium in the University, is located in the apse of Mem Hall. Other assets besides size are summarized by the statement by alumni that the building is "the most valuable gift which the University has ever received, in respect alike to cost, daily usefulness, and moral significance."

Victorian Gothic

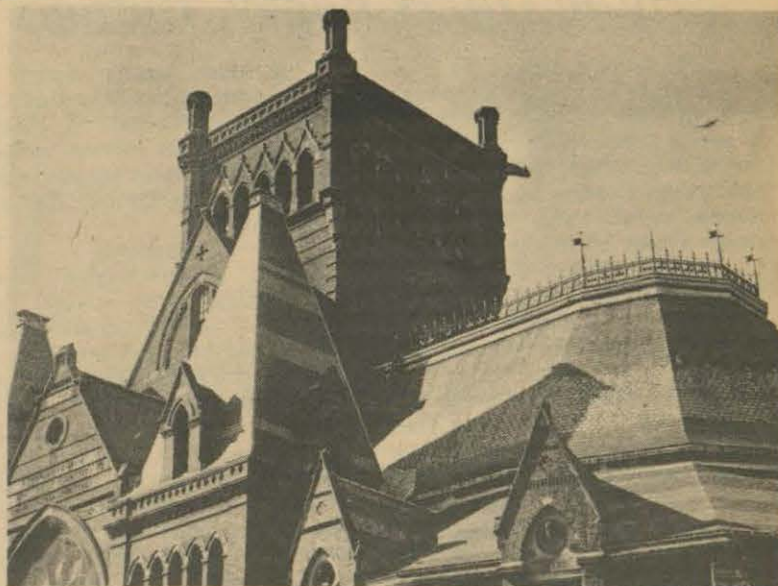
The last part of the quotation is used today in defense of keeping "ugly" Mem Hall standing, despite visions of renewal and redevelopment in Harvard Square and Cambridge. From the dedication inscribed over the two transept windows of Mem Hall, "that examples of mankind be ever in honor among you," to the inscription

on the wall of Sanders Theatre, composed by George Martin Lane, Professor of Latin at Harvard in 1851-1897, that the "first thing to cultivate was wisdom, . . . the liberal arts and public and private virtues," there is a unique atmosphere behind the "immense Victorian Gothic pile."

Stained Glass

After adopting a plan in 1866 to build something that would hold alumni for meeting, and students for dining, the alumni engaged two architects, William Robert Ware (A.B. Harvard 1852) and Henry Van Brunt (A.B. Harvard 1854), to design what was to become Mem Hall. The building was completed in July of 1878. Since then, much has been added, and some, such as the tall tower which burned in a 1946 fire, has disappeared.

Entering the Great Hall, formerly the dining hall for Harvard students until 1925, one can see gifts of many college classes in the form of pictures, busts, painted straw "tapestries," and the heads of seven famous orators, symbolizing the great interest in rhetoric in the



Memorial Hall stands as a gargoyle-laden tribute to Harvard men who died in the Civil War.
photo by Gale Munson '68

early nineteenth century. Dante is coupled with Chaucer from the Class of 1844 gift of a window; the Class of 1854 chose to honor Sophocles and Shakespeare in their gift.

Should It Stay?

Present officials through the Cambridge Redevelopment Committee have asserted that it is the right of the public to have a reasonable use of land consistent with its location and value. They argue that some eyesores could be re-

moved to provide the best use of the land, establishing recreation areas, sheltered public transportation, and better traffic control.

The question remains moral, as do the inscriptions imprinted on the walls of Mem Hall. The building may be "ugly," but it does bear on its walls and its windows a part of Cambridge and Harvard that should remain as reminder of the history living in a rapidly developing urban area.

Loeb Gives Harvard Actors Opportunities For Experimentation With Dramatic Effects

by Penny Orner '69

Harvard's Loeb Drama Center, completed in 1960 by architects Hugh Stubbins and Associates, combines a simply planned but appealing exterior with a modern, functional interior that is technically designed to bring actor and audience into a variety of relationships.

The Loeb, whose glass-enclosed lobby opens to a patio, actually houses two separate theaters: the main stage and the experimental stage. The main stage, with a seating capacity of 588, was the first fully mechanized variable theater ever built. It can be changed from a full proscenium to a thrust or modified arena stage by rearranging the front seating sections.

Moving the Seats

These front seats, which are mounted on two movable platforms, can be rotated 90 degrees and moved to the sides of the auditorium, producing a thrust from the proscenium, or they can be moved onto the proscenium and turned to face the auditorium, creating an arena effect.

For example, in *Gammer Gorton's Needle*, a "right pithy, pleasant, and merry comedy," written in the sixteenth century, and produced at the Loeb earlier this year, the main stage remained a full proscenium. However, in the recent production of John Arden's *Sergeant Musgrave's Dance*, the front seats were rotated to the sides, giving added thrust space and putting the actors into a closer relationship with the audience.

Eisenhower Board

The floor beneath the movable seats can be raised and lowered on elevator platforms. The orchestra pit likewise can be raised to the level of the stage or lowered in front of it.

The theater is one of several in the country using the Eisenhower board system of lighting. This board, which works completely electronically, provides a greater variety of lighting effects than the manual type. It is pre-set for each performance and involves no manpower. The flies are also controlled electronically by a push-button device.

Experimental Stage

To offset this highly mechanized stage, an important part of the drama center is devoted to a simpler studio theater — the experimental stage, which seats approximately 150. This stage, too, has an electronic light board, but being smaller and less complicated than that of the main stage, it

offers less variety of effects.

In the basement of the Loeb are dressing rooms and dance studios. Here, too, is a rehearsal floor corresponding in length to the main proscenium stage. The second floor of the center incorporates the offices of the Harvard Theater Company, and the drama center executives as well as classrooms and costume rooms.

By Popular Demand

Anyone affiliated with Harvard in some capacity can direct at the Loeb. To direct on the main stage, the applicant must have directed two plays at Harvard previously — either on the experimental stage, in one of the houses, or in another Harvard theater. The applications for the main stage go to the Harvard Dramatic Board, a self-perpetuating five-member group.

Each year, by popular demand, Daniel Seltzer and Robert Chap-

man, associate professors of English, direct a play on the main stage. The remaining slots, eight next year, are then opened to applicants.

Drama Courses

Use of the experimental stage is less difficult to obtain. Each experimental production is given a budget of \$40, excluding royalties. Flats suspended from a grid are already available for sets, and any additional sets, as well as costumes, must come from the budget.

In addition to the independent dramatic work at the Loeb, Harvard offers a limited number of drama courses at the center. These include a freshman acting seminar and Humanities 105, an experimental course that is new this term. This course, taught by Mr. Seltzer, is an introduction to the

Continued on page ten

First Choice Of The Engageables



REGISTERED
Keepsake
DIAMOND RINGS

They like the smart styling and the guaranteed perfect center diamond . . . a brilliant gem of fine color and modern cut. The name, Keepsake, in your ring assures lifetime satisfaction. Select yours at your Keepsake Jeweler's store. He's in the yellow pages under "Jewelers."



PRICES FROM \$100. TO \$5000. RINGS ENLARGED TO SHOW BEAUTY OF DETAIL. © TRADE-MARK REG. A. H. POND COMPANY, INC., ESTABLISHED 1892.

HOW TO PLAN YOUR ENGAGEMENT AND WEDDING

Please send new 20-page booklet, "How To Plan Your Engagement and Wedding" and new 12-page full color folder, both for only 25c. Also, send special offer of beautiful 44-page Bride's Book.

Name _____

Address _____

City _____

State _____ Zip _____

KEEPSAKE DIAMOND RINGS, BOX 90, SYRACUSE, N. Y. 13202

THERE'S A CERTAIN KIND
OF WOMAN WHO . . .

Wants to know how the
fashion business works

FOR THIS WOMAN . . .

Peck & Peck announces a "BE IN" with
Carol Larsen Director of Public Relations
Peck & Peck, at the Sidewalk Cafe Shop,
500 Boylston St., Boston.

THURSDAY, MAY 11 at 5:30

If you want to BE IN —
phone: 536-1376, Peck & Peck

(Refreshments will be served)

Brattle Offers Bogey, Buttons

by Barbara Schlain '69

The white barn with the red roof and red shutters at 40 Brattle St. is one of Cambridge's most famous institutions. Officially designated as the Brattle Theatre, and more commonly called "The Brattle," it shows many of the best films to hit the Hub. It also houses a coffeehouse and a shop filled with individualist gadgetry to please the heart of the most fastidious browser.

The renowned Bogart festival is held at the Brattle during Harvard's pre-exam reading periods. While the Beatles occasionally appear, the works of Bergman, Fellini, Antonioni, and Godard are much more frequent features. This year the Brattle established a Belmondo festival, which already shows strong possibilities of vying with the Bogey festival in popularity.

Coffee and Company

The Blue Parrot, one of Cambridge's most popular coffeehouses, is downstairs at the Brattle. The Parrot is fairly predictable, both in culinary offerings and in clientele. Truc is also downstairs, and it is quite indescribable. It includes, for

lack of more specific terms, a clothing store, a candy and candle shop, and a poster gallery. In addition, there is an infinite variety of the kookiest, most useless odds-and-ends ever to feather the bed of an artisan.

Mini-Spangles

Red or green-spangled mini-skirts highlight the apparel selections in Truc. Felt Op and Coca-Cola Pop earrings and a collection of unbelievable neckties are assembled for the clothing connoisseur.

The candy shop features such staples as nonpareils and rock candy, as well as some more exotic penny candy, including black currant eclairs, gingerbread candy, cherry nougat, and something called ginger jongs. For those who like to make choices, there are 34 varieties of candied sticks.

Second Childhood?

But by far the most captivating merchandise is the collection of "trucs," which gives the store equal drawing power in the fields of Op and Pop Art and Second Childhood.

Best known for its "Button Scandal" earlier this year, Truc has now removed the objectional items, still leaving a variety of political, satiric, and campy merchandise. For the price of "25 cents plus one penny," one can tell the world, "God is alive — he just doesn't want to get involved," "Draft Beer, Not Students," "Stamp Out Reality," "Kill a Commie for Christ," or such relics of Middle Earth as "Frodo Lives" or "Go-Go Gandalf" in Elvish.

'Adult Games'

The buttons are just the beginning, however. Toys and "adult games" include yo-yos, circular jigsaws, ouija boards, and Monopoly in six languages, including pound-sterling English. There are Pop Art puzzles, glassware bearing a striking resemblance to laboratory beakers, soaps scented with lime, tomato, magnolia, or strawberries-and-cream. Mouthwashes come in whiskey, gin, or bourbon flavors. There is also Op Art gift wrap, strawberry preserves, incense, pick-up sticks, matches, hot plates, and everything in between, all suitably designed.



for the nearness of you

Bidette.

You're sure of yourself when you have Bidette. Here is a soft, safe cloth, pre-moistened with soothing lotion, that cleans and refreshes...swiftly banishes odor and discomfort.

Use Bidette for intimate cleanliness at work, at bedtime, during menstruation, while traveling, or whenever weather stress or activity creates the need for reassurance.

Ask for individually foil-wrapped, disposable Bidette in the new easy-to-open fanfolded towlettes...at your drugstore in one dozen and economy packages. For lovely re-fillable Purse-Pack with 3 Bidette and literature, send 25c with coupon.



With Bidette in your purse, you need never be in doubt!

Youngs Drug Products Corp.
Dept. 1-67, P.O. Box 2300
G.P.O. New York, N.Y. 10001

I enclose 25c to cover postage and handling. Send Bidette Purse-Pack, samples and literature.

Name _____
Address _____
City _____ State _____ Zip Code _____
College _____

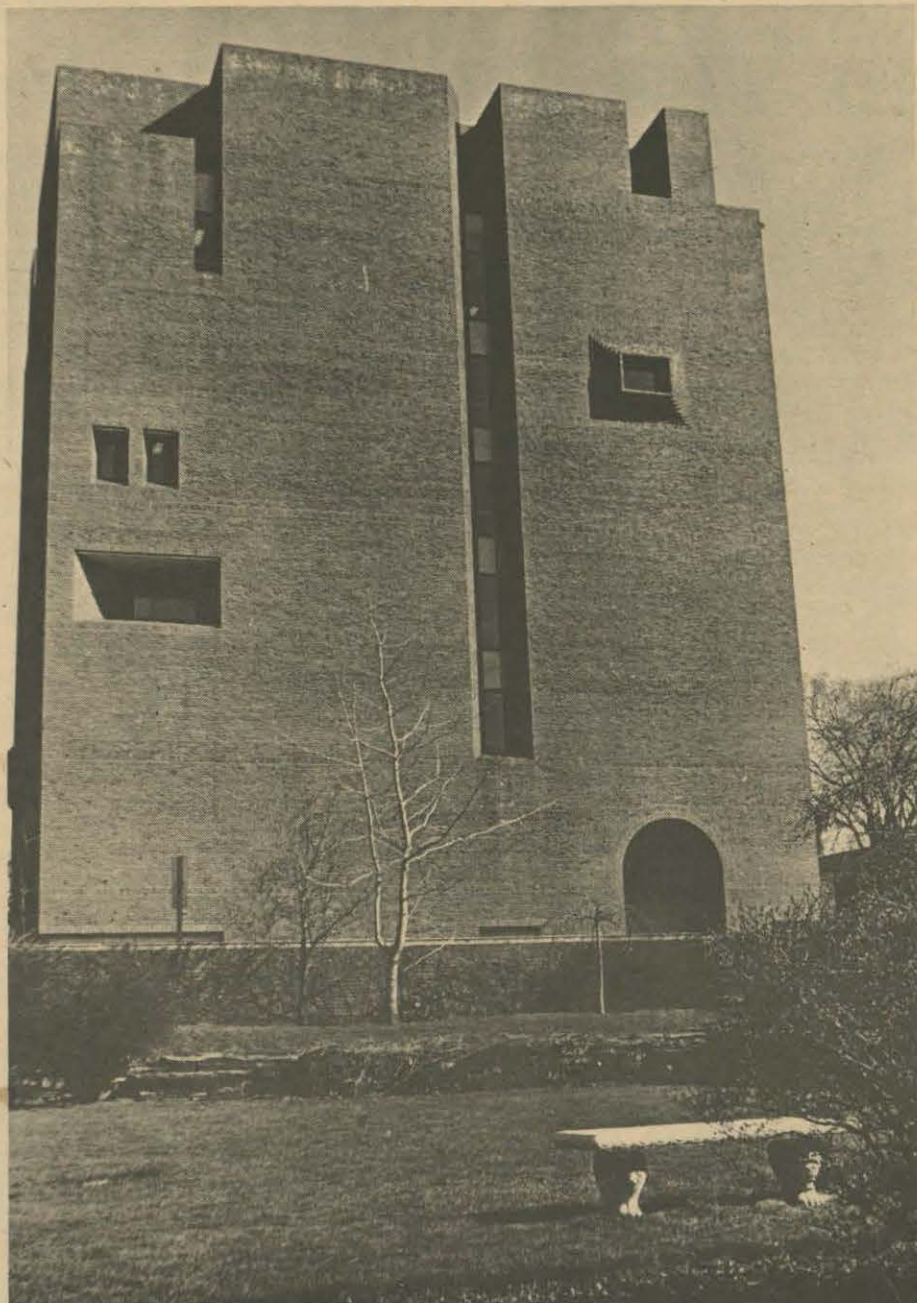
Channel 2 cameras tour
the special exhibition at
Jewett Arts Center

**CHINESE ART:
SYMBOLS
AND IMAGES**

**FRIDAY
MAY 12 at 9:30**

repeated

**SUNDAY
May 14 at 4:30**



Larsen Hall is the new home of Harvard's Graduate School of Education, located on the Appian Way. Critics have called the red-brick edifice a fortress; those who work there enjoy it.

photo by Diane Edwards '70

Loeb Gives...

Continued from page nine
practice of drama. The students are producing three plays, including *Measure for Measure* by Shakespeare, *A Dream Play* by Strindberg on the experimental stage, and Shakespeare's *A Midsummer Night's Dream* on the main stage.

The Loeb, with its variety of modern technical devices, provides the Harvard community with an opportunity to experiment with both new dramatic and production methods in familiar as well as experimental plays.

**MOTHER'S
DAY
GIFTS
SHOP AT**

Hill and Dale, Ltd

37 Central Street
Wellesley, Mass.
285-3696

Passport Photos plus Photos For
Applications, Licenses, etc.
Custom Photo Frames

BUBERTS
83 Central Street

"A truly adult love story!"
— Judith Crist, N.Y. Herald Tribune

XXX Sigma III presents

DEAR JOHN

— NOW PLAYING —

gorman
kendall st. • 872-4800
Off Rte. 126
Downtown Framingham

COLLEGIATE EUROPE
22 days
\$679 (all inclusive)
Departing: June 10, 1967
Returning: July 1, 1967

I invite you to share with me the romance, thrill, adventure, and grandeur of a COLLEGIATE EUROPEAN HOLIDAY. Specially chosen English-speaking guides will accompany us through Switzerland, France, England, Monaco, Italy, Yugoslavia, Austria, and Germany. For three exciting weeks you can trap the ever changing charms of Europe on your own memory tape as you become acquainted with new cities, new cultures, new and exciting people. Come with us and I will show you the Europe you have dreamed of enjoying and can now appreciate. For brochure and information contact:

THOMAS BROWNELL
Ohio Wesleyan University
35 Williams Drive, Delaware, Ohio

STIMULATING CLIMATE FOR LEARNING



UNIVERSITY of **MAINE**
SUMMER SESSIONS

A 12 WEEKS SESSION - JUNE 19 to SEPT. 8
4 THREE-WEEK, 3 SIX-WEEK SESSIONS
REGULAR 6 WEEK SESSION JULY 10-AUG. 18

Enjoy Maine while earning degree credits. Graduate and undergraduate courses at Orono and Portland. Outstanding faculty, visiting lecturers. Conferences, institutes, workshops, tours. Arts Festival and playhouse. Modern dormitory accommodations. Centrally located to lakes, mountains, seashore.

For detailed information write:
DIRECTOR OF SUMMER SESSIONS

MAKE VACATIONLAND YOUR VOCATIONLAND

Resident Couples Add Rapport To System

by Kristin Elliott '67

Mr. John F. Loud, instructor in Russian literature at Wellesley, is one-half of the resident couple living in Cabot Hall at Radcliffe College. By combining teaching one course a term at Wellesley and working toward his doctoral degree at Harvard, Mr. Loud serves academic and financial demands simultaneously.

Practical Base

"Radcliffe, as compared to the graduate woman's dorm my wife and I lived in previously, has more clerical demands because of social regulations," Mr. Loud pointed out. Yet legislation is not very limiting, stipulating only that the wife be present in the dorm in the morning. Harvard prefers that its couples, all of whom have children, be "settled" in their marriages; all couples who are hired have been married no less than one year. A \$1400 stipend on top of meals and cleaning is further incentive to young student families.

Mr. and Mrs. Loud's apartment is the most public of all Radcliffe's arrangements, for the main corridor of the dorm runs through their rooms. In terms of privacy, then, they have the least attractive physical layout. Other Radcliffe dorms that have reconverted public rooms on the main floor have made more unified apartments. As far as the Louds are concerned, and Mr. Loud felt he spoke for other student resident couples, no couple escapes a degree of being on public "display." Before applying for the position, they knew complete privacy would be an impossibility.

Chance for Contact

According to Mr. Loud, "sustained, large blocks of time are virtually impossible," despite the small library-room the college provides in the dorm. This drawback is expected, for the husband's role is primarily to meet and talk with as many girls as possible. Opportunities for casual encounters arise through cafeteria-style meals and through the children.

The girls love playing with and babysitting for the children; they enjoy the atmosphere of the family "above all else," declared Mr. Loud. The problem of spoiling the children is a myth, for it is solved when

the children's own interests expand at the nursery school level. Mr. Loud found his own children's lives normalized by their entrance into school.

Image of Importance

Surprisingly enough, the resident couple's role, or image, is its most important function. This assumption sounds paradoxical; yet Mr. Loud maintained that as its "presence as an ideal family" the couple most satisfies the girls' demands. The Radcliffe students enjoy daily, casual encounters with a young, academic, healthy family.

If it is advice the girls want, "I think they prefer a father image to a mother, anyway," declared Mr. Loud. A man is always more sympathetic and lenient in dealing with their problems. More serious problems, or psychologically disturbed girls would seek other channels than either that of the resident couple or housemother, he felt.

Mutual Benefits

In the final analysis, the resident couple system serves both the girls' interests and the couple's through the "compatibility of the arrangement," Mr. Loud said. The "multiplicity of interests between girls

and the young graduate couple" also creates a meaningful communication, primarily intellectual. "With two young people, there is twice as much activity and rapport with the girls," he asserted.

The advantages for the school as well as for the couple outweigh such disadvantages as lack of privacy on the couples' part or rapid turn-over of resident couples on the administration's part. The problem of "vested authority" created by one person remaining in a dorm for years disappears; students couples normally remain four years at maximum. Thus, the resident system attains what it should be striving for—"flexibility," Mr. Loud concluded.

PRINT SALE

The Ferdinand Roten Galleries of Baltimore will conduct an exhibition and sale of original prints, etchings, woodcuts, and lithograph, etc. on Thurs., May 11, in the Jewett art library. This is a one-day sale by the same gallery that holds the Christmas print sale in December.

SALE

FRIDAY, MAY 6

SATURDAY, MAY 7

EXTRAORDINARY BARGAINS

Prints, Art Books

Foreign Language Paperbacks

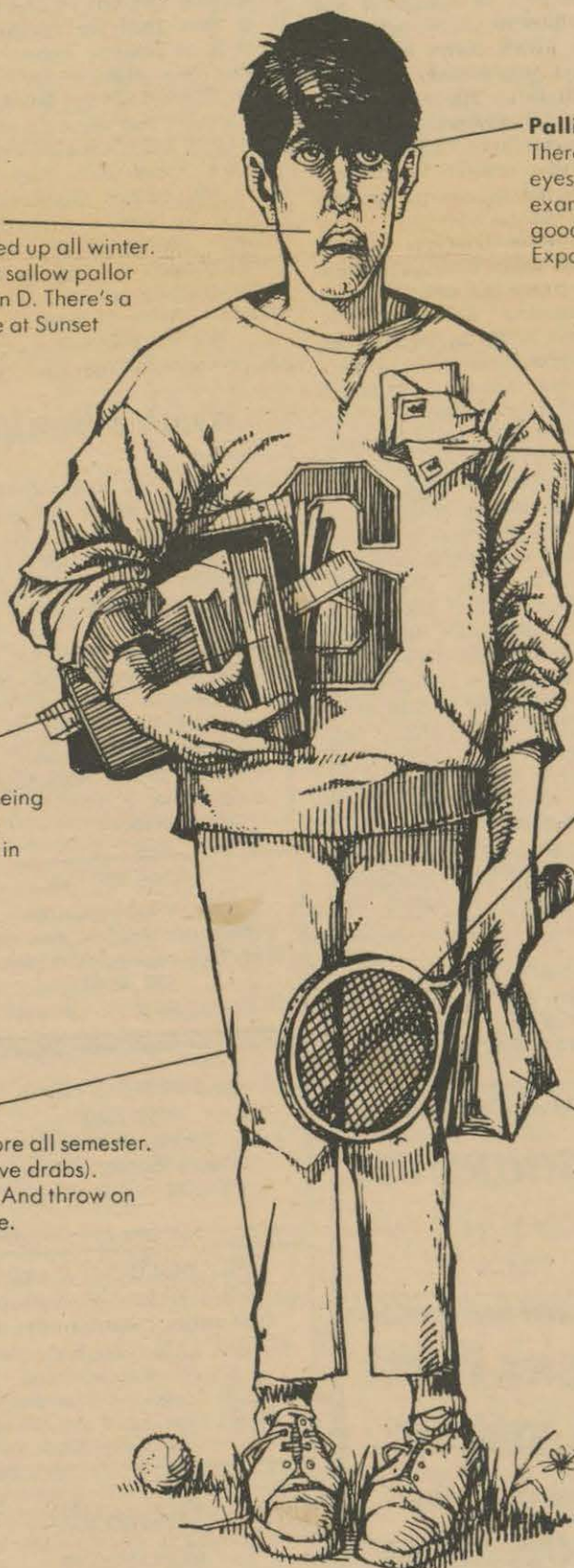
History, Fiction



HATHAWAY HOUSE

Summervacationitis.

(How to spot and get rid of)



Pallid peepers.

There's no sparkle in those baby-blue eyes. It's been knocked out by all those exams. Get that vitality back. See what good is still left in the world. Go to Expo 67, Montreal.

Fluorescent fade-out.

That's from being cooped up all winter. What you need for that sallow pallor is some sunshine Vitamin D. There's a whole lot of it available at Sunset Beach in Acapulco.

Lip lingo.

They're letters from good buddies away for the summer. The best way to avoid them is not to be there when they arrive. Be in Puerto Rico instead.

The good books.

They have the possibility of being good symptoms. That's if you seek summer scholastics. Say in Mexico City. Or Acapulco.

Racquet squad.

That's the tennis team in your neighborhood during the summer. You'd find snorkeling or scuba diving in the Bahamas would make playing tennis seem like last summer's bad sport.

College fatigues.

That's the uniform you wore all semester. Get rid of those o.d.'s (olive drabs). Break out the white levis. And throw on a colorful Mexican serape.

BLT Down.

That's all you've known summer after summer. A change of palate would do you good. In Bermuda a few savory morsels of Hopping John with a sauce of Paw-Paw Montespan usually does the trick.

Organization Officers

for '67-'68 Choir

President — Carolyn T.

Wilson '68

Business Manager — Susan

Bradley '68

Publicity chairman — Kathy

Smith '69

Secretary — Dectora Coe '69

Jr. librarian — Susan

Wickenden '69

Soph. librarians — Wendy D.

Nelson and Suki Penson '70

Choristers — Lisa Dunkle,

Nancy Schuman, Judy Lawrence, and Martha Heisel '68

Peace Corps Deadline

Mon., May 15, is the deadline for persons applying to Peace Corps programs that begin training this summer.

Applicants should send completed questionnaires — obtainable from the Peace Corps liaison on campus or at most Post Offices — to Office of Selection, Peace Corps, Washington, D.C. 20525.

STRING QUARTETS CONCERT

A program of three new string quartets by John Crawford and Hubert Lamb, of the Wellesley music department, and Randall Thompson, formerly a member of the Wellesley faculty, will be performed by the Brandeis University String Quartet on Sun., May 7, at 3:30 p.m. in Jewett. The concert is being presented through the generosity of a Wellesley alumna, and her husband, Mr. and Mrs. Harold F. Reindel.



EASTERN

We want everyone to fly

Note: If symptoms get worse, see your travel agent or call Eastern.

The Reader Writes More

Continued from page two
that even conscientious people do less where pressures are least, particularly if work in other courses is demanding. If work of considerably decreased quality were permitted in one third of anyone's courses, the quality of the degree would be bound to suffer. . . And when there are so few institutions of the caliber of Wellesley, at which the serious student can receive rigorous training to do demanding work at high levels of competence, it seems a pity for these serious students and for the future of the institution to do anything to seriously lower the quality of the education here.

Many of the faculty seem to support pass-fail proposals because they would lighten the work loads of the students. If course load reductions are necessary, then teachers should take the initiative for careful reconsideration and reconstruction of course requirements and the number of courses required. This is likely to be less harmful to the quality of the degree than the pass-fail system currently under consideration.

A severely limited pass-fail, done for four units of one's college career perhaps, and done with the understanding that the student be responsible for all work in her pass-fail course, might allow people to explore in choice of courses they are evidently afraid to choose now, without sanctioning possible poor work on a large scale. This proposal is unlikely to lead to lessened course work, which seems the responsibility of course teachers, or to make Wellesley a community devoted to learning, which seems more a function of the caliber of teaching and learning and of a more limited and better integrated system of course requirements.

Sincerely yours,
Carolyn Hope Magid '67

Place for Pass-Fail

To the editor:

Now, while reflecting in (relative) tranquility on the heat-generating pass-fail battle, it strikes me as surprising that little has been said in this connection about the lecture courses. There seem to me to be many excellent reasons for designating them pass-fail courses and no good reasons for not so designating them; i.e. no good reasons for not making them automatic pass or fail . . . why not try that next year, and get to work diagnosing fundamental issues concerning the curriculum and life at Wellesley?

Ingrid Stadler
assistant professor of
philosophy

Grass Rooter

Letter to the Editor: to Jane, Barbara, Ann, and Mary

Yes, the cities are breeding grounds of sin and corruption. Yes, room inspection is a necessary delight. Yes, we have no bananas. But, no, marijuana is not harmful, nor does it lead to heroin addiction.

I know because I am not a heroin addict.

Take two examples. There is a weak young man, so weak (he feels) that he can't try proving his masculinity, so he tries disproving his impotence by dealing with shady pot-peddlers and taking the stuff more times every day than you walk from Green to Founders (or vice versa). He smokes it all the time, and devises all kinds of ingenious variations in

method. He is dependent, but if pot were a lap dog or a warm blanket he would be just as dependent. In fact he depends on these, too. But he is dependent for security, and big time drugs promise anything but security. Will he be a heroine addict?

There is a smart, good looking girl who's new, dashing boy friend offers her pot. Nervously, she accepts. She has a lousy trip. Shivers, headache, fear. She quits. She didn't like the guy that much anyway, certainly if pot is the only way to him . . . she can leave him alone. She decides against marijuana, and never tries it again. Is she on her way to addiction?

To quote you Special Report for Special Report: Dr. Willard T. Grimreminder of Intimidation, Mass. states in his special report on venereal disease among teen-agers: "We have found that in virtually every case of VD among teens, the subject is known to have learned to walk at between the ages of 9 months and one year. Some even earlier. This astounding correlation indicates what can only be called a 'universal sequence'." . . . But I do not put a great deal of faith in "research" based on secondary sources. If I wanted to know for sure, I would have to try walking.

Why don't you spend you time doing necessary good works, like finding some bananas?

A Senior, Name Withheld

Pot Pourri

To the editor:

I should like to commend you on your editorial of 27 April and the stand which News has taken toward the legalization of marijuana. This is an important social issue, and all available channels should be used to emphasize to the American public the danger and hypocrisy of an irrationally prohibitive law.

I have several points of disagreement with those who supported in News the existing laws. Their opposing article states: "Those who wish to change the narcotics laws do not seem to have widely based support." Although we have no way of knowing what the support really is until the issue is brought into the open, a lack of support, if such is the case, is most likely occasioned by ignorance on the part of the general public and the frequency with which reporters perpetuate the myth that marijuana belongs in the same class with addictive narcotics like heroin and cocaine and therefore should be treated with equal repugnance.

I cannot accept as a valid argument the study which this article cited, stating that "almost all (heroin-users) had smoked marijuana prior to trying heroin." It is a fairly elementary principle of logic that just because all heroin-users have smoked marijuana, there is no reason to assume that

all marijuana-smokers are likely to turn to heroin. One could as well spend one's time proving that all heroin-users had a history of watching television (which, by the way, definitely "affects consciousness," "causes a distortion of reality," and "may lead to emotional dependence," if you really want to get ugly about it. Or, how about falling in love, which has also been known to cause the aforementioned "social and personal ills"? Shall we legislate against it also?

The problem lies with the lack of information behind the blanket grouping evidenced in the "Signed Column" when its authors suggest that the present legislation was designed "to cope with the destructive problem of drugs"—"drugs," all of them—as though they were all alike. People should be made to realize that "real drug addicts" are in general people with serious emotional problems, of which addiction to hard narcotics is a physical manifestation. If one is sincerely interested in curing the drug problem, he could work for providing the necessary personal care for rehabilitation the addicted, as well as preventive measures in the form of long-range programs which attack the social problems that encourage an emotional state desperate enough to bring people to use the kind of drugs which are addictive.

Marijuana, however, is a stimulant which observation has indicated involves even fewer physical and emotional dangers than alcohol, which certainly seems to have been well institutionalized as an acceptable element in our society. It is time that we realized that there is no possible excuse for excluding one while we permit the other. If, on the other hand, facing the facts of the use of a mild and essentially harmless stimulant continues to cause such fright, those of us who object might turn our interest to "coping with the destructive problems of" a society which creates a need for such a "degenerating crutch," if this is what we choose to term it.

Respectfully,
Susan McRae '67

Many Thanks

To the editor:

Some kind but unseen person returned my Kanga to the porch of East Lodge on Sunday. We were very glad to see him again because he had been lost for almost a week and we had hunted high and low to find him.

I wanted to say thank you to the person who rescued and returned my kangaroo.

Yours truly,
Celia-Hasia Nawawi
(daughter of Mohammed Nawawi, instructor in political science)

ELMS HOUSE

637 Washington St.
young men (dates) one night
\$5.00 two nights \$8.00 plus tax
CE 5-2274
(formerly used as a dormitory)

TOWNE TAXI

237-1323
Serving Wellesley
Logan Airport — MTA
Rt. 128 — RR Station

GET DISCOUNT CARD

on Patent Medicines - Vitamins -
Cosmetics - Toiletries - Etc. at
CARROLL'S (Sal-Mac, Inc.)
572 Washington Street
Call CE 5-2489 for Free Delivery
Hours Mon.-Sat. 8 a.m.-6 p.m.
Charge Accounts & Free Check Cashing

Jimmy's

RESTAURANT
79 Central St.
Wellesley, Mass.
Tel. 235-9875
deliveries

Faculty Express Concern. . .

Continued from page one
search, publication, degrees and teaching ability.

Against Selflessness

What most of the faculty seemed to be objecting to in different words was that promotion is at least partially based on adherence to a philosophy of selflessness. One felt that expecting selfless service of the faculty (a "give not get" philosophy) is hypocritical and unrealistic, that there is no reason that a faculty member should not be rewarded for his work. Furthermore, this same professor saw no reason why a department cannot have a preferential salary scale to reward those it considers more valuable, and thus induce them to stay at Wellesley when they are offered attractive jobs elsewhere. One saw the unquestioning devotion required of faculty members to Wellesley as fostering a kind of "master-slave relationship."

The loyalty demanded by such a relationship was seen to be one of the prerequisites for tenure. This faculty member felt that knowing this imposed a real burden on a faculty member seeking tenure, in that he must restrict himself from speaking freely before tenured members of his department in such places as Academic Council lest he create an unfavorable impression.

Another faculty member interviewed felt that committee work and office hours for students (without appointments) constitute exorbitant claims on the faculty member's time. "A system of re-

wards is set up for the person who faithfully burdens himself with administrative trivia, with things that the College should have paid staff to take care of," another continued.

Changes Opposed

Finally several of the faculty interviewed were distressed by the difficulty in effecting curricular changes. One remarked that there was a "great built-in propensity against changing courses." He found a dangerous lag in introducing new courses on current topics such as urban affairs; "This lack of change is disturbing; it shows the reluctance of departments to take in new kinds of things."

Equally serious, he felt, is a refusal to yield to clearly increasing student demands to study in certain areas scarcely covered now. Several faculty members pointed out that as long as there is a set number of courses in each department, they will be unable to expand to student interest because the introduction of anything new requires that an old course be discontinued.

Nor have departments such as the Greek and Latin departments been allowed to merge, even with the approval of the faculty members involved. A few of those interviewed saw the value of combining the language departments, to facilitate the teaching of comparative literature courses as well as to provide a check on the power of tenured members within tiny departments.

Issac Singer To Speak On His Works Which Draw From Jewish Folk Tales

How does a writer feel when almost all his works are read in translation? Issac Bachevis Singer will talk about his books, which he writes in Yiddish, but helps translate into English. Sponsored by the English department, the lecture will be given Tues., May 9 at 8:00 p.m. in Pendleton.

Mr. Singer's pessimistic yet mystical stories are concerned with the relation between God's inhumanity to man and man's cruelty to his fellow man. These exotic tales with their imps and demons, and with their genre scenes, have become increasingly more popular.

The Raconteur

Born in Poland in 1904, Mr. Singer lived in the Warsaw ghettos from 1920 to 1930. In 1935 he came to the United States and

Pot Shot Falls Short

In last week's editorial, "Pot Shot at the Law," it was erroneously asserted that "marijuana does endanger physical health." The statement should have read, "marijuana does not endanger physical health."

Community Playhouse

Wellesley Hills CE 4-0047

Evenings at 7:45

Sunday Continuous Beginning 5

NOW! Ends TUES., May 9

Winner of 5 Academy Awards!

Elizabeth Taylor and
Richard Burton

"WHO'S AFRAID OF
VIRGINIA WOOLF?"
Adults, Over 17) Only

7 Days Beginning Wed., May 10
Michael Caine in
"ALFIE"

Cinema I & II
SHOPPERS' WORLD
FRAMINGHAM

In Color Held Over

Academy Award Winner
Best Foreign Film
"A MAN AND A WOMAN"
1:30-3:30-5:30-7:30-9:30
For Mature Audiences

"DOCTOR ZHIVAGO"
6 Academy Awards
1:30-5:00-8:30
Now at Popular Prices

GENERAL CINEMA CORPORATION
TWIN AUDITORIUMS ★ ART GALLERY ★ PUSHBACK SEATS ★ GIANT SCREEN ★ ACRES OF FREE PARKING

WELLESLEY, Washington Street - WEL-
LESLEY HILLS - WESTON ROAD -
WELLESLEY LOWER FALLS - MILLIS -
DOVER - FRANKLIN (East) - SHARON

South Shore National Bank

Member F.I.D.C.

Mark Stevens

FAMOUS NAME SHOES
Feminine Footwear - Fashions
Attractively Low Priced
564a Washington Street
Wellesley Sq. CE 5-3603
Across from the
South Shore National Bank
Open Friday night 'til 9 P.M.

Wellesley Florist And Fruiterer

Flowers for
All Occasions
40 CENTRAL STREET
237-0200